



He was shot dead in

brothers, faces trial for allegedly marder-

SOLEDAD: BIRTH OF

GODFREY HODGSON pieces together the sinister chain of events in a Californian prison which lies behind two forthcoming trials destined to be the latest battleground of racial conflict in America



McClain, a San Quentin convict, brandishes a revolver inside Marin County Hall of Justice during the kidnap attempt a year ago. A shotgun has been taped to the neck of Judge Haley. At right, with a pistol tossed to him by Jonathan Jackson, is another convict.

RACIAL VENDETTA judge was kidnapped in his own court at the Marin County Hall of Justice at San Rafael, just outside San Francisco. A young black mili-tant held up the court at gunpoint, and the judge and three black men died in the resulting gunbattle.

The incident was startling enough in itself, and as an indication of how fierce racial divisions now are in California. For many blacks, it was a heroic revolutionary act. For many whites, it was a culminating violation of law and

The shoot-out at San Rafael is intimately connected with two other current courses celebres. Both will be in the headlines for many months to come: One is the trial of Angela Davis, the beautiful black militant intellectual who is charged with murder because she is alleged to have provided the guns that were used at San Rafael. The other is the case of the so-called Soledad Brothers. Since the recent publication of his letters, one of them. George Jackson, has been

Cleaver wrote Soul on Ice. But the San Rafael incident, the Angela Davis trial, and the case of the Soledad Brothers can only understood if they are placed in context: as three bloody acts in a tragedy, which has developed with the murderous inevitability of a mediaeval blood-feud.

hailed as the most important black

writer to emerge since Eldridge

It is one of those tragic dramas in which the central character is not any one person, but a place, or rather in this instance an institu-tion: the California State Correc-tional Training Facility at Soledad, a vast grey complex of buildings, surrounded by trim lawns and lov-

ingly tended flowers.

The tragic irony lies in the fact that when Soledad was opened, only it was widely 25 years ago, it was widely regarded as the most progressive

enlightened penal system. As we shall see, no such claim could reasonably be made for it now.

TOGETHER WITH the other two Soledad Brothers, George Jackson is charged with murdering a guard in Soledad, and faces a mandatory death sentence. One of the paradoxes of the story is that in most penal systems he would not have been in prison at all when the murder took place.

In 1960, when he was 18, Jackson pleaded guilty to a charge of "second degree robbery." He was driving the getaway car while a friend stole \$70 (then £25) from a petrol station. The boy who actually stole the money got out of jail in 1963. Jackson has been there ever since.

What happened was that he was persuaded to plead guilty by the "public defender" (the equivalent of legal aid counsel) on the grounds that this would reduce his sentence. He then received an "indeterminate sentence ": one year to

The time a man serves in California is determined by parole boards. This system had its origin in the benevolent idea that prison should be a process of rehabilitation. It follows from that theory that the prisoner should go back to society as soon as he is "ready."

In practice, this system outs the prisoners at the mercy of the guards. Any guard can, for almost any reason, give a prisoner a " 115 " a bad conduct mark, which, entered on his "jacket," (file) will prevent him getting a date to appear before the parole board.

In the boom times of the 1950s and 1960s, with many more attractive jobs paying better money, the California Department of Corrections could not always attract the wisest and best of men to become merely authoritarian guards, a proud young black like George Jackson, who was determined not to put up with the slightest racial insult, could all too easily accumulate a steady stream of 115s.

A 115 on his "jacket" is by no means the worst a prisoner in Sole-dad has to fear. The "main-line," medium-security sections of the prison offer considerable facilities for prisoners to learn vocational skills or educate themselves—though black prisoners complain they have less opportunity than whites, Jackson himself read Marx Lenin, Trotsky, Fanon, Mao and other writers, revolutionary and non-revolutionary, in Soledad. But all such opportunities disappear when a prisoner is sent to the adjustment centre."

The Californian prison system is fond of euphemism. Guards are "correctional officers." The prison itself is a "training facility." And the "adjustment centre" at Soledad was in fact a particularly barbaric deterrent. In 1966 a prisoner called Jordan successfully brought suit in Federal court under the clause of the United States constitution which prohibits " cruel and unusual punishment."

The court found that Jordan had been kept for 12 days in a strip cell," 6ft by 8ft 4in, without heat or light. For eight days he was kept stark naked. The only facility in the cell was a hole for bodily wastes which he could not flush. He was only allowed to wash his hands once every five days. The stench caused him to vomit continuously.

The court commented in 1966 that such treatment "results in a slow-burning fire of resentment until it finally explodes in open revolt." But little reform resulted from the court's decision, and the superintendent who was named in Jordan's suit is still running Sole-

George Jackson spent many periods in the adjustment centre at Soledad. As it happens, however, he was not there on January 13, 1970, when the new "O" wing exercise yard opened.

THE FIRST BLACK MAN into the yard that morning was a friend of Jackson's, a muscular black militant called W. L. Nolen. He was joined there after a few moments by Earl Satcher, the leading Black Muslim in Soledad, and then by five more blacks, most of them known as

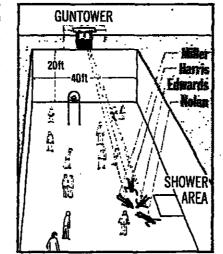
tough militants. Each man, as he entered the yard, was made to strip and submit to a skin search of mouth, armpits, private parts and anus, to made sure he had no concealed

There is some conflict of evidence as to the identity of the other prisoners who were in the yard that morning. It was seem, how-ever, that they included at least four chicanos — Mex.can-Ameri-cans, many of whom are strongly hostile to blacks-one Hawaian and one Samoan, and that the rest were white. The whites included a man who has been described by a Soledad psychiatrist as a "virulent Southern racist," who had

threatened Nolen the night before. Nolen had another enemy in the exercise yard that morning, a guard he had punched in an argument some months before. This was O. G. Miller, who was stationed in a wooden tower some 20ft above the yard. He is an exarmy marksman, and he was armed

with a .30 semi-automatic carbine. For a few minutes, the blacks exercised, thumping a handball against the concrete wall of the yard, and working out on a punchbag. Then Nolen and another black prisoner walked towards the white man who had shouted at him the night before. A fight started. Within seconds three blacks and four whites were involved. Then guard Miller fired at the blacks.

Nolen was hit first, in the femoral artery. Then Edwards, then "Jug" Miller, both in the chest. Finally one of the white men who had been fighting, Billy D. Harris, was shot in a testicle as he ran away from the group of



The yard at Soledad in which, during a race fight between convicts, three blacks were shot dead by a guard in the watchtower.

wounded men. The shots were spaced and apparently coolly aimed Though the prison authorities maintain that guard Miller blew a whistle before shooting, black eyewitnesses insist that he gave no warning before opening

One of the blacks who had not been hit called to Miller, to stop him shooting: "It's all over with." "Well it better be all over with," Miller shouted back.

It was, indeed, all over for one of the three blacks, who died instantly. But for 15-20 minutes the other two bled to death in the yard, while the four black survivors negged the guards to be allowed to take them to the prison hospital.

The prison authorities maintain

that a fight started which was so murderous that O. G. Miller, after his warning whistle had been ignored, had no alternative but to fire. This version does not satisfactorily deal with a large number of disturbing, not to say sinister,

1. Race relations in "O" wing had been so bad that for two years whites and blacks had never been allowed to exercise together. Yet on the very first day the new exercise yard was opened, several of the leading black militants were put in it with several virulent white

2. Guards, white prisoners and blacks all expected trouble when the new yard opened. One black inmate wrote that guards "continuously didn't forget to remind us of the yard opening soon," and that taunting white inmates "would pass my cell asking me- are you coming out when the yard opens?'"

3. Nolen told his father that he had been marked down to be killed. "Jug" Miller also wrote to his family a week before his

death, telling of his fears.

4. A large number of guards had gathered to watch the opening of the new exercise yard. Quite apart from the fact that these men, representing a large proportion of the guards at Soledad, and almost all armed, could presumably have stopped unarmed men doing each other serious harm without shooting them dead, the question is: what did they expect to see?

THREE DAYS AFTER the killings. the local district attorney made a statement about the case. He was still investigating it, he said, but he didn't think he would prose-cute O. G. Miller. His action had been, the DA said, "probable justified homicide by a public officer in the performance of his duty."

About half an hour after this statement was broadcast over the prison's radio system, a white guard called John Mills was found lying in a pool of blood in "Y" wing, in the ordinary medium-security part of the prison. He was dead: he had been thrown over the third tier balcony on to the concrete floor 30ft below.
All 138 inmates of "Y" wing

were interrogated, and finally, after 11 days, three blacks were charged with the murder of Mills: John Cluchette, Fleeta Drumgo. and George Jackson. The Soledad

All three deny the charge, and

maintain that they were watching television, in the presence of a large number of other prisoners, at the time Mills was killed.

At first the Soledad Brothers were held incommunicado, Then John Cluchette managed to smuggle to his parents a note which said simply: "Help! Life in danger!" When the normally self-possessed Jackson saw a black California senator on February 1, he "appeared in shackles and chains and was trembling so severely that he was unable to light his own

Once the news was out, well-

known lawyers were briefed for the three accused, and committeees were formed to raise money for their defence. Angela Davis joined the Los Angeles committee: she was already well-known because she had been sacked from her job teaching philosophy at UCLA on the grounds that she was a Communist. She went to visit the Jackson family, and made friends with George's 17-year-old brother Jonathan, who became her bodyguard

Jonathan had not seen George except rarely through wire mesh in prison visiting rooms, since he was seven. But by letter George had painstakingly brought his younger brother up as a militant.

In June Jonathan wrote in his high school magazine: "People say that I'm obsessed with my brother's case. It's true... I have but one question to ask: What would you do if it was your brother?" His answer was not long in

THE PRISONER IN THE DOCK in the Hall of Justice in San Rafael, a vast white ziggurat which was the last building designed by Frank Lloyd Wright, on August 7 last year was a black convict from San Quentin called James McClain. He was charged with stabbing a guard in the course of a riot after another black prisoner had been shot dead. Four more convicts from San Quentin were in court, in chains, to give evidence.

About 11 o'clock in the morning Jonathan Jackson walked into the court carrying an airline bag. As a policeman moved over to inspect the bag, routinely, Jonathan pulled a gun and shouted: "This is it! Everybody freeze!"

Covering the court with a submachine gun, he tossed guns to McClain and the convict witnesses. They took the judge, the prosecutor and three women jurors as hostages and escaped from the courtroom with a sawn-off shotgun taped to the judge's neck.

The group of five hostages and

five captors made its way out of the building. They reached the car park, where a yellow rented van was waiting.

But before they were free, they had to drive under one of Wright's massive arches. More than 100 armed police and prison guards were waiting for them. Someone blocked the road with a police car. Both sides opened fire, but all the casualties were in the yellow van. The judge was killed. So were Jonathan Jackson and two of his black allies. The raid on the courthouse was

not merely an angry protest. It was a calculated risk, inspired by the urban guerrillas of South America, who use kidnapping as the only tactic they consider available. As he left the Hall of Justice with his prisoners, Jonathan shouted "We are the revolutionaries! Free the Soledad Brothers by 12,30! "His plan apparently was to take over a local radio station and try to use the judge as a hostage to get his brother freed, and also to call attention to the conditions of black prisoners in Soledad.

We reckon all the time in the future," wrote George Jackson when he heard of his brother's death, "from the day of the manchild's death. Man-child, black man-child with submachine gun in hand, he was free for a while. I guess that's more than most of us can expect.

IN THE LAST YEAR, things have gone from bad to worse at Soledad. Last July, a group of black mem-

bers of the California legislature managed to conduct a limited investigation of conditions there. They found that in "O" wing men were habitually locked up in a 6ft. by 10ft, cell for 23½ hours a day.

The legislators quoted inmates as saying that "some prisoners in the maximum security wing are permitted to throw urine and faeces at other defenceless prisoners." and that "cell doors are intentionally opened by guards to allow interracial fights at 3:1 and 6:1 ratios.

If even a small fraction of the reports they had received were accurate, the report concluded, then the prison staff included cruel, vindictive, dangerous men who should not be permitted to control the lives of the 2,800 men in Soledad.

On July 23, 1970 a guard called William Shull was murdered in Soledad, and seven black prisoners were charged with conspiracy to commit murder. On February 2 this year, the District Attorney dropped all charges against four of the accused, and conspiracy charges against all of them for lack of evidence. This was because at least two of the prosecution witnesses testified in court that against the accused. Defence lawyers were in possession of letters from at least five more witnesses who claimed they had been threatened into giving false testimony at preliminary hearings by the prison authorities. There have been 10 murders

inside Soledad since guard Mills was thrown to his death. In six cases inmates have been killed, either by guards or by other inmates, and in three cases guards were the victims. The tenth death was that of a prison administrator: two convicts walked into his office and stabbed him in the back while he was working at his desk.

In January 1971, just a year after the massacre in the "O" wing exercise yard, the "virulent Southern racist" who was in the fight with Nolen was allowed out of his cell by a guard "accidentally" to go to the showers when they were full of blacks. He was stabbed in the chest, but survived. What was the guard's motive? Rough justice, or a policy of divide-and-rule?

In June this year, in despera tion, the California Department of Corrections started shipping prisoners out of Soledad. About 400 were removed to other prisons, and rather over 200 of those to a peaceful medium-security prison called Deuel Vocational Institute.

Within days prison officials said that Deuel faced "the kind of racism and violence that has made Soledad notorious," and the head of the California prison system con-firmed "a vast increase in suspense and tension" at Deuel.

The authorities could hardly deny it: for already a lieutenant in charge of guards at Deuel had shot himself in his bathroom, leaving a suicide note blaming tension at the prison and saying that he was afraid for the lives of the men under his command.

z out with the bes tions in the world to rehabilitate criminals, prisons like Soledad have evolved under the pressures of racial conflict into colleges for training revolutionaries. They have already produced Huey Newton, Eldridge Cleaver, Bobby Seale and the other leaders of the hard new black militancy.

They have produced George Jackson, who has written that there are only two types of men ever released from these places, the revolutionaries and the broken men. . . . The most dedicated the best of our kind—you'll find them in the Folsoms, the San Quentins, the Soledads.

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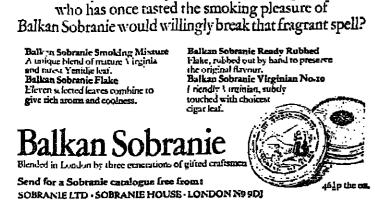
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The back of beyond

THE WEATHER was so wild it Captain Walshe, pulling down the was marvellous. Every few miles, snow squalls would cut the visibility from 20 miles to 200 yards. Then in a few minutes the sun would come out again and once I followed a baby rainbow, the arc dead central to the road, for thousands of yards: it

was hedgehopping, always stay-ing half a field ahead. But in the time I was in the storm the landscape had changed completely: go in among fields,

Edited by Jean Robertson

come out staring at a huge mountain, or a sea-inlet, or— least likely of all—the dozens of green islets in Clew Bay, bobbing up in the water like grass-covered seals. It was the road from Westport to Achill Island. in County Mayo, in early March.

Terra incognita, at that time
of year, with no hotels open and barely a ham sandwich in 50 miles. Yet even in mid-summer it can hardly be crowded; it is the wildest part of a wild coast—wilder than Donegal, further north, because the evictions here

I HAVE yet to meet the tourist who gets out of Greece without at least one of the famous embroidered cotton shoulder bags (0 (tagaria). I have one to match every summer outfit in my wardrobe and two or three waiting for outfits to match them. These bags are that rare thing—the perfect holiday souvenir, characteristic of the country, cheap, practical and

Other items that tourists can hardly avoid are sponges and worry beads. Sponges are always worth buying (especially the fine-celled Turkish variety) because even the vendors in the Athens Constitution Square sell them for less than half the UK price.

Greek National Handicraft Centres are a pleasure even if ceramics, carved wood, metal and you cannot afford to part with a stone work, printed silks, footsingle drachma. There is nothing wear, small items of furniture, twee or folksy about the genuine toys and icons), the emphasis Greek craftwork. Much money varies with the district and enthusiasm has gone into Other things to look for include:

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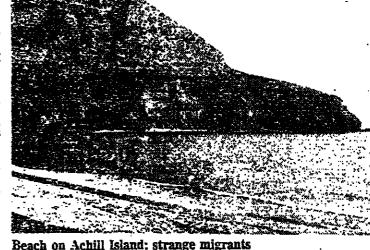
CLARKSONS

miserable cottages over the starv-ing inhabitants' heads. Those inhabitants were "quiet harmless persons, terrified strangers."

That same feeling of being not only at the end of the country but beyond it is still there today. Belmullet must be the most remote town in Ireland, 40 miles west across the mountains from normal Irish country life at Ballina Beyond it is the Mullet Peninsula, almost an island, almost normal agricultural countryside.

Normal until you look round at the formidable jagged horizon or go over on to the western side to places like Cross Abbey, where there is nothing memorable in the way of ruins, but a formidable meeting of dunes, Atlantic breakers and graveyards—three of them, in a few yards. Offshore there are islands but no people, though the whale-fishers on Inishkea stuck it out until 1931 and my map still hopefully credits them with two schools and an inn.

Compared with that, Achill is bursting with life, though I guess it is life at one remove, supported by remittance money from England and the strange migration that sends the civil servants north, because the evictions here were all too effective. This was to brush up their Gaelic. The Erris, the back of beyond, and road to Dooagh has now been there were no benevolent landlords to help out when the potato failed. Instead there was and down again to a tiny crescent-



shaped beach shoe-horned in between the crags; but nobody is ever likely to tarmac the mile-long main street of Slievemore on the north side of Achill. Gone, all gone; a straggle of roofless cabins that seems unimpressive until you realise just how far it stretches. Only the graveyard is still in use.

Between Achill and Belmullet is the most monumental bog in all Ireland, miles of brownish peat running dead flat to the foot of tice mountains. And beyond that Mayo rears up north-facing cliffs which are as spectacular as anything in these islands. Barely accessible, dangerous in high winds reached up tracks like the one from Carrowteige where I

reversed for a full mile rather than trust to three-pointing on the sodden verges. Tucked in between the cliffs

are tiny harbours like Portacloy and Porturlin; but you will be disappointed if you go there looking for the compact fishing village you might find in Cornwall or Aberdeenshire. A scatter of cottages, a few black-tarred boats drawn up on a tiny beach—all collective feeling vanished in 1846 or '47 to swell the ghettoes of Boston and New York.

And the process is still going on: at Ballycastle, farther east, a landlord told me of a whole family who upped and left last year—they couldn't keep 19 people on 25 acres. County Mayo

tion in the past five years.

For all that, it still feels cheerful; as Europe's littoral fills up, even a coast as remote as this will keep going in an uneasy balance, symbolised by two neighbouring cottages in Clew Boy; one done up to the nines and renamed "La Casita"—ole —and the other empty with a

has lost 10 per cent of its popula-

large notice painted on the roof; Aliens Keep Out." It is tragic, but also above tragedy, moving in the mysterious and compassionate world of King Lear. Catharsis is the name of the game and nowhere more than in the long drive back across the middle of Ireland from Ballina to Dublin. Town after town with a magnificent shape which it apparently hasn't a hope

in hell of supporting. Yet just down the road at Frenchpark it was market day and the wide street was jammed full of farmers and livestock. Statistics prove that it must be dying: everything you see proves that the Irish spirit is unquenchable. Perhaps the whole of Mayo will finally vanish in a gale of paradox. Laughter with a sob in it, or tears and a grin." Both at once, of course—that's Ireland. at once, or course—that's relaid.

The best summer bet in this part of Mayo is the Great Southern Hotel at Mallaranny, now miles from any railway, of course. I had very good service from the Grand Central Hotel in Westport, which—if you don't mind being in a very nice Irish town instead of on the beach—would be a good centre for both Mayo and Connemara.

lan Nairn

THINGS TO BRING BACK from: GREECE

tional skills of Greek craftsmen and there is no false snobbery about reproducing the beauty of the past—what counts with Greeks is authenticity and quality

of workmanship.

The main craft centre in Athens is at 9 Mitropoleos Street, where they will give you an address list of all the other craft centres in Greece. But if the range of merchandise at craft centres is vast (rugs, jewellery, preserving and reviving tradi- Straw mules (Psuthines) lined markets such as Athinas Street

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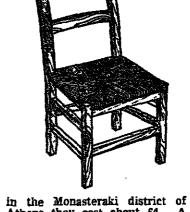
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THE SUNDAY TIMES

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Harold Hobson on different kinds of heroes

WORLDS APART

Theatre is at its best, as it is at the New Theatre in Jonathan Miller's production of Georg Buchner's Danton's Death, it cannot be rivalled by any other company in the country. In the excellent translation by John Wells there are three performances which bear on their shoulders without funching the weight of conflicting ideological worlds whose clash, in great blocks of rhetoric, provides theatrical excitement of the rarest kind.

Christopher Plummer's Danton, earthy, human, at last recoiling from sending yet other armies of victims to the guillotine, amazed that he himself, after his services in the September Massacre, should be in danger, and, his massive strength exhausted, too weary to oppose the terrible cold flash of Robespierre's anger, is the finest thing he has done in England. Charles Kay's Robespierre, with his implacably gentle voice, the integrity for which he has been surely damned, and his wintry smile is a masterpiece, revealing at a moment of awe and terror, that the tortures of the tortured may be as nothing compared with the tortures as nothing the torturer.

Finally there is Ronald Pickup's Saint-Just, a portrait, lit with a jurid grandeur, of an idealist impelled by the force of his unsullied motives to stride to the shores of Paradise through seas of blood. Mr Pickup brings the first act to a close with a coup de théatre more tremendous than anything to be seen in any other London playhouse: a speech comparing the progress of revolu-tion with the catistrophic forces of plague and carthquake which rises in intellectual passion to heights which could not be scaled passion to neights which could not be scared with more frightening power even by the foremost actor in the National Theatre Company, the mighty Olivier himself. The thunder of Mr Pickup's rhetoric, the huge crescendo of its carefully spaced climaxes, its meticulously marshalled ideas, the overwhelming of its order of the order the could right for the order.

attack of its cvil richteousness leave the audience breathless with admiration.

Danton was heroic; and so was John Mortimer's father, a successful barrister who was blinded in middle age, but never admitted it. He went on with his career, and sent his son to Harrow and Oxford. He never lost his gaiety, his enjoyment in life, nor his wit. Mr Mortimer tells his story in A Voyage Round my Father (Haymarket), which was first seen at Greenwich with a different cast. The various episodes are lively and delicate. It is a brave story, and a cheerful one, but nothing like as cosy as the enthusiastic audience seemed to believe.

Mortimer Senior says to his son, "In time of war resist the temptation to do anything heroic." It is incredible to me that so many clever people have failed to see the scorching irony of this. For Mortimer Senior himself omitted to be not heroic, and the cost to his family was very great. I am the last person in the world to underestimate the difficulties of the handicapped but the real contract people for capped, but the real, searing penalty for disablement is paid, not by the disabled, but by those who are with them—their parents, their wives and husbands, their children, and

their friends; by people who, with constant patience, see that they are not bumped into in the street, who help them up stairs, who stage-manage their public appearances so that they are seen to least disadvantage. My sympathies therefore are all on the side of the daughter-in-law who introduces into the play the moment of truth, when she exclaims brusquely, "Why do you all pretend that he is not blind, when he is?" The house shrank at this, but it was something that ought to be said. If Mortimer Senior had admitted his blindness, it would not have injured his career, but it would have made all the difference. ence in the world to his gratitude, which received no utterance throughout the play, to

those who helped him with such devotion.

The achievement of the play is that it shows air Mortimer's deep and true affection for his father, and yet perceives with unre-lenting ruthlessness at how great a price to others Mortimer Senior's heroism was bought. Sir Alec Guinness plays the gallant, inconsiderate man with a quiet, assured flourish. Jeremy Brett as the browbeaten and ever affectionate son, Nicola Pagett as the crucified daughter-in-law, and Leueen MacGrath as uncomplaining, unrewarded wife moved my heart. Theirs is the true heroism, the everyday unspectacular heroism that the world allows to pass by unnoticed.

To sit for three and three-quarter hours

with one's head twisted round at an angle of forty-five degrees is hardly the most convenient way of judging a production of convenient way of judging a production of Hamlet. To put Hamlet into a strait-jacket and make Gertrude tipsy, as happens at the Cambridge, hardly seems to me to justify a new production of the play, even if it has the exciting Ian McKellen in the principal part. Despite his fire and passion, Mr McKellen appeared to lack any compulsive conception in his performance. The whole evening in fact created the impression of a Walfit production without Walfit

Wolfit production without Wolfit.

To tell the truth, The Avengers (Prince of Walcs), by Terence Feely and Brian Clemens, is far more lively, since it is ludicrous, bizarre, grotesque, funny and completely outrageous. The exquisite, Henry Jamesian point about its astronauts dropping dead, girls falling out of mummy cases shricking "Knickers," and bodiless heads is that its hero, Steed, scarcely ever notices that anything unusual is happening at all. With the nonchalant confidence given to him by his bowler, his carnation, and his satisfaction at being an Old Etonian, Steed, in the realm of spy fiction, is a wholly original creation. Simon Oates on the stage is not as good as Patrick MacNee was on television. Even so there is pleasure to be gained from passing a couple of hours in the company of this prince of decadence, as he moves casually through cataclysms and disasters incompetent, indestructible and charming.

Michel Saint-Denis, who died last week, brought a sort of salvation to the theatre in the Thirties, and though he was over-taken later by younger men his beneficence remained. There is no salvation in Andy Warhol's Pork (Round House). It is the only show I have seen in London which has no sign of any kind of talent whatsoever.







Ralph Richardson as Wyatt Gillman in John Osborne's new play "West of Suez" which opens at the Royal Court on August 17 directed by Anthony Page

history. They will be appearing at the ICA's World of Islam festival in November. This Islamic order was established at Konya in Central Anatolia in the thirteenth-century. Their leader was the famous Islamic scholar Celaleddin Rumi, known better as Mevlana ("Our Master"). They whirl because, they say, God is everywhere, and in their dance they confront him everywhere

THE PLEASANT King's Lynn Festival, which has just cele-brated its coming of age, is roughly what the Aldeburgh Festival used to be in its earlier years before it expanded and acquired the splendid premises of the Maltings: that is to say, a sociable and simple nine-day affair, covering two week-ends, with strong local roots and plenty

of distinguished outside talent.

If the festival cannot claim resident genius on the scale of Britten and Pears, it has in Lady Ferm oy a Founder-Director who is a fine plantst, efficient organiser and much-loved colleague. The setting is one of the handsomest of small English towns, with a couple of light, wide East Anglian churches and a restored Guildhall to house the concerts numerous locations for concerts, numerous locations for other events, and the wide estuary of the Great Ouse to provide the ideal background for a concluding firework display.

The first of two final concerts on the last two days of July in St Nicholas Chapel, with its clear acoustics, was devoted to familiar Mozart and a pair of new works commissioned by the Festival. First came a setting for soprano and orchestra by Elizabeth Maconchy of Day Lewis' poem, Ariadne: a monologue by the distance the base in that ditched heroine who has always been a favourite with composers.

Miss Maconchy's piece is in effect a dramatic scena. The poet has traced the lady's swiftly changing reactions to her predicament in evocative, richly metaphorical language, which is echoed, though less vividly, in the composer's sometimes widely leaping but not very distinctive vocal line and varied scoring for small orchestra. There are picturesque episodes, among which I specially liked the light suggestion, against plucked strings in a careless yet apprehensive 5/8 metre, of the heroine's half-suspecting childhood in the palace of Minos, and a later musical image, for successive pairs of woodwind in thirds, of whispering island bushes in the off-shore breeze. The end was disappointing, however: no telling musical event, no sense of transformation, marked the arrival of Bacchus with his gift of stellar immorta-lity. The piece received what

A TALE of three cities, this week, with top marks for effort going to Liverpool, where the Peter

Moores Foundation has joined bands with the Walker Art Gallery to sponsor a survey of New Italian Art, 1953-71. In scale

(and in installation, thanks to

Musical maturity

MUSIC DESMOND SHAWE-TAYLOR

ECO under Raymond Leppard.
Another soloist, Maurice Gendron, then played Lennox Berkeley's Dialogue for cello and chamber orchestra, which struck me as the most successful of his recent productions and the most beautifully worked, even by this composer's high standards of craftsmanship. It is perhaps time that we stopped taking for placing and proportion: workmanship of this kind—so free and graceful so clear and concise graceful, so clear and concise-

has become very rare.

There have been times when his basic material has seemed not quite worthy of such shaping skill; but here the two were in perfect equilibrium. A soft opening discord for wind eventually gives rise to the theme of the finale; and a striking little figure of repeated notes and a dropping fourth, first for violins, then for the soloist, provides most of the material for the first movement, and is later transfigured to

Gerald Moore is the deviser of

this year's August festival Featuring the arts of song and singing, it began on Thursday

with a recital by Peter Pears and Julian Bream. The hall, of course,

was full, and the singing and accompaniment of lute songs by

Dowland and Morley and Britten's

exotic Waley setting with guitar, were predictably beyond criticism.

Morley's "Come, Sorrow, come,"

with its ambivalent harmonies

But the subtleties of Mr Pears' enunciation and Mr Bream's arti-

culations ideally call for more

intimate conditions, with an audience seated on the same level

if not closer to the seated

provided the expressive highlight.

seemed a perfect performance form the flute melody of the from Heather Harper and the central Lento. Nothing is forced, everything is natural; nothing wasted, everything turned to account. Although the scoring is light as air, the sensitive cellist dropped out of earshot once or twice, and might perhaps have allowed himself a stronger thrust. This is real music that deserves an early recording. Next afternoon, Leppard and

the same players, together with the Philip Jones Brass Ensemble and the Ambrosian Singers, returned to honour the memory of that steadfast old friend of the festival, Sir John Barbirolli, in a programme called The Splendours of Venice. Though the important antiphonal effects had to be imagined, this was a superb concert, notable for several Monteverdi masterpieces and for some smaller, and gentler, works by smaller and gentler works by Cavalli which held their own bravely in such company.

The climax of many celebra-tions of Sir Arthur Bliss's 80th birthday came on the day itself, last Monday, when the Prom

the Albert Hall, with Margaret Price as a now completely confi-dent and vocally radiant Fior-diligi and Jane Berbie as a still

irresistible Despina in "Cosi fan

Perhaps even more surprising

welcome after a first half devoted to his music played by his favourite orchestra, the LSO, and his old friend and (I dare say) favourite conductor, Sir Adrian Boult. If the "Things to Come" suite was included on grounds rather of popularity than of musical value, it was interesting to hear again the Theocritean contralto scena called "The En-chantress," which was strongly and fervently sung by Norma Procter. There is some darkly romantic writing for both voice and orchestra in the middle episodes, but rather too little sense of a general design in the work as a whole.

A magnificent performance followed of "Music for Strings." the undoubted masterpiece among the composer's larger waster in the composer's larger works, in which his unfailing gusto is transformed into a wonderful grasp and relish of the possibilities of the medium, coupled with a continuous inventiveness in theme, colour and polyphonic device worthy of Elgar himself, whose First Symphony grandly concluded the programme.

During two dazzling BBC Symphony Orchestra concerts under Pierre Boulez it became still clearer that we are living in a Golden Age of the Proms—perhaps also of the Symphony Orchestra itself, now spurned by the vanguard.

Online is divided between

Opinion is divided between those who feel that Boulez is squandering his creative talents on the concert platform, and those who value his conducting more than his composition; after hearing his agreeably tinkling but featureless "Eclat/multiples."
I incline to the latter view. His handling of Debussy's "Iberia" lost nothing in languor and voluptuousness from its extreme precision; and Stravinsky's "Petrushka," apart from some trumpet mishaps, maintained an ideal frosty verve. Mahler's Ninth Symphony, with the BBC's horns in particularly

was the degree of intimacy achieved on Friday by the Cavalli/Leppard "La Calisto" in which mythological lasciviousness is wedded to mostly seraphic fine form, was given with a pro-found and elevating sympathy that failed only in a puritanical reluctance to allow the composer his marked portamenti. Nothing in these two concerts surpasses the tender and delicate bloom of the accompaniments to Janet Baker's rapturously beautiful singing of Berlioz's "Nuit d'êté" song. A golden age indeed.

ness is wedded to mostly scrapnic sounds. This was a tribute both to the hall's present acoustics and a performance of extraordinary quality by a starry cast including the indefatigable and versatile Janer Baker.

John Pritchard and Raymond Leppard must be thanked for two cardinary live processing appreciation.

Cross-country airs

FELIX APRAHAMIAN

SUMMER SONG is under way at trionics successfully projected the Queen Elizabeth Hall and the week's two Glyndebourne Proms across the vast spaces of

ART I JOHN RUSSELL

the ingenious devices of a Liver-pool designer, Jim O'Donahue) this will put travelled visitors in mind of the Italian Pavillon at haied for our much-hoped-for Museum of the Performing Arts.

Afro is an artist too little known here, and his room in Liverpool

This piece is what its title is a sanctuary of well-bred oldstyle oil-on-canvas painting. Burri's pieces in wood, and in 1950s and have now a period and above it is a projection of patina; but elsewhere there is moving clouds. Speech and above it is a projection of much with which time has a station of moving clouds.

there are "many Italian artists of the first rank" who have been left out of this show; Baj, at one extreme, and Santomaso at another would have added character to what is now distinctly a Roman choice of artists. Anselmo and other members of the Torinese avant-garde could have been substituted for others whose work seems to me a form of environmental pollution. The Italian heritage, as much in 1971 as at the time of the Futurist Manifesto, is an appalling burden; but there is something very touching about the "Coppice

suggests: a reconstructed coppice, with inbuilt speech and music. It stands on a patchwork covermuch with which time has dealt can be activated by the visitor; cruelly.

As Professor Carandente says, there are "many Italian artists there are "many Italian artists" and the tape-recorded conversation on offer is not with the trees only, but with the woodworms which find a lodging within them. What they actually say is rather winsome, but as a participatory piece I prefer it to many a more

pretentious undertaking. Distinctly more modest is the show of Cuno Amiet (1868-1961) and Giovanni Giacometti (1868-1933) which has been put on at the Kettles Yard Gallery in Cambridge by the Pro Helvetia

guest of Kirchner and the "Brücke" group in Dresden: his portrait of Hodler is the best we have. Giovanni Giacometti would have a place in art-history, in any case, as Alberto's father, and his "Alberto Giacometti Sculpting his Mother" (1923) makes up in immediacy what it lacks in formal control; but his "Self-Portrait with Snowscape" (1899) is a fine painting in its own right.

For an encouraging purview of younger British art I recommend the show by post-graduate students at the Museum of students at the Museum of Modern Art in Oxford. This would suggest that the ambition, works of art is by no means extinct. I noticed in particular the entries from the sculpture department of the St Martin's School: these should persuade us, if the McAlpine Gift at the Tate has not already done so, that Frank Martin, who has run the department in question for so many years, should be classed among our national treasures.
For what he has produced (and this is not chauvinism, since some of the best artists are from overseas) is a whole crop of Foundation and the Arts Council. echo-less pieces owe nothing to Neither is "a major figure," but the seniors who first made the Amlet was involved with the class famous. Birmingham comes Pont Aven group, involved with out very strongly too, with gifts pointillism, and the honoured not forced but maximised.

the Edinburgh Festival on September 9. It is, we hope, a significant date. If the Secretary of State for Scotland has not already made the announcement by then, Mr Heath is likely to add to the Festival's 25th anniversary celebrations a very wel-come present—a Governmental £1; million towards a new opera house. Sir James MacKay, Edinburgh's Lord Provost, always reckoned he'd get the opera house huilt during his term of office. He has one year to run. The Edinburgh Corporation has already marked £1.5 million for

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by Bernard Shaw

CLEOPATRA

directed by Robin Phillips

designed by Carl Toms

Sept: 2, 4 (mat), 8, 9 (mat), 10

AND

NEWS IN THE ARTS KENNETH PEARSON

London It will cover two great August 25, in Edinburgh in kings, Edward III and Richard II, September, the Black Death, the Peasant London. Revolt, domestic life, and include EIGHT M the astrolabe which once, pos-sibly, belonged to Chaucer himself.

hunlt during his term of office. He has one year to run. The Edinburgh Corporation has already marked £1.5 million for the project.

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The marked £1.5 million for the mourn's new play, his fourth. Ayckbourn, best known for his "Relatively Speaking" and the current success "How The Other Half Loves," has produced a plot even more complex than usual. The new play, Me Times Me Times Me, sets up three daughters is planning a giant exambase the same than the project.

then heads for

● EIGHT MONTHS ago I wrote about an opera, "The Visitation," which Bill Hays, now director of the Leeds Playhouse, made for BBC TV four years ago at a cost of £75,000, and which had vanished. Someone at the BBC read the piece and did a double-take. Now Gunther Schiller's opera, based on Kafka's. "The Trial," and re-set in New Orleans, has been scheduled for August 27, on BBC 2.

Hopefully, in November, just off the Mall as well.

● PROSPECT Theatre company has a packed schedule after Edinburgh where it launches Lear with Timothy West. It will then take Lear to Leeds, Norwich, Newcastle and Venice. After that a second tour includes Love's Labour's Lost at Stirling University's new theatre and both plays at the new Harlow Playbouse.

They'll also stage Endgame at lunchtime at the new studio

the Venice Biennale: all that is lacking is the music of the adjacent canal and an issue of café-au-lait featherweight suits for the guards. The show is clearly very dear to Mr Moores, and I wish I could think that most of what has been brought so lovingly to Liverpool is anything more than interior decoration for the baffled rich. That note is set at the outset by a piece of gigantomaniacal costume-jewellery by Arnaldo Pomodoro; but admittedly I feel

about Mr Pomodoro's sculptures the way Edmund Wilson feels about Anouilh's plays—that "one of the chief problems of modern life is to avoid seeing them."

Upstairs, some perfectly valid initial points are made by the juxtaposition, in slide-form, of Piero and de Chirico, Lorenzetti and Modigliani; and Balla's maquette for Stravinsky's "Fire-works" (1917) is a delectable import which should be shangtheatres in Stirling and Harlow.

A seat in the stalls

TELEVISION I OSCAR TURNILL

I have no words of praise high enough for this splendid production John Gielgud-born to play Shaw's Caesar . . . a collectors piece of acting

Daily Telegraph

Anna Calder-Marshall fulfills Aug: 12 (mat), 16, 18, 19, 21 (mat) 24, 26 (mat), 27, 30 all promises . . . becoming one of the major actresses of

her generation

One of the brightest revivals yet seen at Chichester

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by Robert E. Sherwood directed by Frith Banbury designed by Carl Toms

Some seats available: Aug: 9, 11, 12, 17, 23, 25, 26, 28 (mat), 31 An enchantingly intelligent and sophisticated comedy

I watched it as keenly as a mixed doubles championship ... a delightful evening in the theatre Daily Mail

Margaret Leighton—radiant
—a splendidly subtle creation

Nige! Pairick superbly suggests the indefatigable womaniser

Sept: 1, 2 (mat), 6, 7 BOX OFFICE CHICHESTER (0243) 86333

CHICHESTER 71

Sadler's Wells Opera at the London Coliseum The Barber of Seville The Seraglio August 10 13 21

HAD I BEEN ASKED, before I carelessly acquired, free, my first TV set (an old console model like a vertical coffin, on which to be demied. a dealer later allowed me £9 against a replacement, except that he didn't even want to see the old one, still less take it away)—had I been asked what I thought its principal benefits might be, these could easily have included the hope of seeing, say, Sir Ralph Richardson in something like She Stoops to Conquer. Why then, did I find myself looking to frequently at my watch when lest ing so frequently at my watch when, last week and a dozen years later, that very event

There are a number of reasons, among them the dire slowness of the performance; what seemed to me curious inequalities of view among those concerned as to what kind of play they were doing; repetitive and overelaborate realisation of events better conjured up by Goldsmith's words. But the one that matters is that it was written for the theatre, it was meant to happen in front of an audience. It may be a comedy of manners, one of the glories of the English stage. Yet it is also, like a lot of TV comedy, a ludierous exhibition, performed by characters in the stage. invented for the purpose. TV comedy, how-ever, never tries to stretch its welcome to two full hours. It has learnt that thirty minutes are about right, though you can stretch to forty or fifty provided that either there is a serious contrapuntal theme (rating

IN A WORLD where even the

senior citizens of jazz - Dizzy

Gillespie, for instance-succumb

to the lure of trendy rock set-

tings, Duke Ellington is one of

the few to remain blatantly his

own man. Perhaps that is be-

cause no musician this century

has been more idiosyneratic;

whether he transcribes Tchaikov-

sky or country-style guitar or the

call of a muezzin the sound comes out unmistakably Ellingtonian.

His latest album to reach

of great beauty and also of tragedy. It contains the final and most moving brush-strokes

of the genius, Johnny Hodges, who died during the period of the recordings. His lazy-sounding solo on "Blues for New

"New Orleans Suite" (Atlantic £2.15), is a document

came to pass on BBC2?

elevation to "play" status) or comic invention is so prolific—as in the case of the revived Two Ronnies (BBC2)—that it is not

There was a basic error in trying to trick There was a basic error in trying to trick out She Stoops to Conquer in the studio, instead of taking us to the theatre, where this production was first staged. At a distance somewhere in stalls or circle Sir Ralph's thoughtful Hardcastle, no mere country buffoon but sensible and courteous to a fault, might have seemed to be a man to be put upon; Tom Courtenay's Marlow might have seemed both less painfully sensitive, less obstreperously boorish. We might have been patient of such jolly romping, tolerant of all those wilful misunderstandings. We were offered too many nuances for such broad stuff; it does not do to become involved with figures of farce. figures of farce.

More real comedy was to be found in Legal Aid, the second of Granada's Irish series The Sinners, adapted by Hugh Leonard from Frank O'Connor. It wasn't trying to say anything very general: just a wry little tale of a servant-girl's paternity suit, the hearing of which took place in a court so uproarious as to make BBC1's Misleading Cases (another welcome return) look like the Last Judgment. It was pleasant and upper texture if the adaptations and what metaps if the adaptations. unpretentious, and what matter if the adaptation didn't altogether shed the literary flavour of the original. Dominic Behan is neither a Goldsmith nor

an O'Connor, but he knows how to provide the materials for a good television play. Ireland, Mother Ireland, which began a new Ireland, Mother Ireland, which began a new series of Thames' Armchair Theatre, was about warring factions of the IRA in prison in 1941 or 42. Two men awaiting execution for the murder of a traitor organise a breakout to take care of another. But they go to face the firing squad in the bitter knowledge that the job has been bungled. The play managed in that convenient Irish way to glory in the uselessness of it all but it to glory in the uselessness of it all, but it wasn't just a pastiche of O'Casey, and it said things about ideologies, and death, that are not nice to know yet are worth the reminder. It was directed stylishly by Piers Haggard, who controlled a large cast (with a towering performance from Barry Keegan) and kept the threads of plot clear, however obscure the politics involved.

The other new play of the week was the facetiously entitled One More on Top, by Jonathan Hales for London Weekend. This was about the rival candidates for the union was about the rival candidates for the union secretaryship at a bus garage, one of whom was sleeping with the other's wife; he wins the job but loses his mistress. I'd like to think better of it, because it was trying hard much of the time to show real people without glamorising them or romanticising their political aspirations. Maureen Toal's slightly because wife suggested a performance for sleazy wife suggested a performance for which there wasn't quite a part. In the end I'm afraid it was all rather slight.

Defiant Duke

DEREK JEWELL

of Sidney Bechet," made after Hodges' death, Paul Gonsalves' intensely emotional solo seems to be for Johnny more than the nominal recipient.

The album as a whole is a terrifying reminder that, after almost half a century, the core of the great Ellington band really is disintegrating. The trumpet section reads Money Johnson, Mercer Ellington, Al Rubin, Fred Stone — with Cootie Williams given separate star status. Very

especially) and Duke seems able still to recruit the right men. still to recruit the right men.
Norris Turney, his newish
flautist, gets better and better
and trombonist Julian Priester,
here recently and shiningly with
Herbie Hancock, appears like one
of nature's Ellingtonians. Why,
though, had we to wait so long to receive an album taped in April and May, 1970?

My remark about Dizzy Gillespie was not meant to be totally pejorative. Despite the the recordings. His lazy-sounding strange. Not that the music is rock-jazz, electric-bassified setting solo on "Blues for New destroyed, for every track is of "Souled Out" (Pye £1.45) Orleans" is as fine as anything magical (the rhythmically exotic he plays glowingly and cheerfully he ever did; and on "Portrait "Portrait of Wellman Braud" almost like himself. But when he

isn't sounding off, the music, though pleasant, is anonymous— like the sleeve. Anonymity is non-art.

There is nothing unidentifiable about -Attila Zoller, a little known guitarist who explodes on "Gypsy Cry" (Embryo, £2.15), with the fine piano of Herbie Hancock backing him. At first he seems to be Wes Montgomery reincarnated, octave-playing like the master. But he swiftly establishes himself as a ritually romantic musician with a touch of Django about him. A contender for the crown. Hancock is also heard on "Zawinul" (Atlantic, £2.15), whereon another player of electric piano, Joe Zawinul, creates with horns and rhythm those lyrical eddying sounds, underpinned by careful rhythms, which typify the latter work of both Hancock and Miles Davis. On the sleeve, Davis approves; and so do L

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Pula Film Festival

THE BODY Dilys Powell reports on how the Russians tied up the star of the

THE BODY SNATCHERS

AT PULA the Festival of Yugo-slav cinema was dominated by a single film. An invisible one. Arriving at the sunny Istrian coast-town to be welcomed by the Festival staff one observed, slung across the streets, banners with the initials WR-recommendations, perhaps, to come to the Arena, the magnificent Roman monument where night after night twelve thousand people, applauding, booing, whistling and wearing out their backsides on in-

flexibly hard benches and slatted chairs, would sit in the open air for four hours and two long, long films. No, I was told, simply quotations. For instance: Comrade, be angry but don't stop breathing; or, Love one another; or, Freedom and love are inexhaustible.

The initials belonged to the author of the blameless texts, Wilhelm Reich, that apostle of the orgasm whom nobody (well, in this country hardly anybody) had heard of a year or so ago but whose name is suddenly bandied about as if it were Freud's. And the occasion? The inclusion in the Festival of Dusan Makaveyev's WR—Mysteries of the Body, the mixture of docu-mentary, fantasy, black comedy and social and political comment (shots of Stalin juxtaposed with a gigantic plastic penis) which at the Cannes Festival one so much

admired for its damn nerve.

Happy, then, in the prospect
of seeing Makaveyev's film again,
one settled down to the programme. Zinovjim Pavlovic's Red
Wheat chowed a man trying to Wheat showed a man trying to organise a collective farm and finding that political ideas don't always agree with human nature
—not half bad, and winner of
the top prize. Black Seed drew
a monotonously ferocious picture
of a concentration camp for suspected Communists after the Greek civil war. The humane and visually beautiful The Shepherd dealt with enmity between hillpeople with their grazing flocks and the people of the plains; Thirst (interesting local customs, implausibly chic local girls) with the depopulation of a Macedonian

A couple of rather showy works

Young and Healthy as a Rose (Godard-type violence from a promising director, Jovan Jovan-ovic) and Knockout (terrorism and more violence, a disappointment from Boro Draskovic, who made Horoscope) handled the theme of a disorientated, anarchistic, savagely youthful society.
Myself, I found that the best of
all the competitors was Breakfast With the Devil, a story, power-fully directed by Miroslav Antic, about another ill-fated attempt at collectivisation. All it got, I am sorry to say, was an award for the screenplay.

The short films must not be overlooked—a funny and beautiful report on mating sheepdogs (a very permissive society); a formally exquisite study of the mixed population of the autonomous province of Vojvodina. Nobody could forget the programme of documentaries, car-toon and fantasies shown by the justly famous Zagreb studios go to jail. The foreign journaand though there were patches of tedium I must concede that in its variety and its political audacity Pula 1971 was a creditable national festival. Even the Partisan films so dear to a Yugoslav audience were not intolerable. After all the performance of the best of them was enhanced by a visit from President Tito, who swept in with a retinue including Richard Burton and the Cleopatra hair-do of Elizabeth Taylor.

Long before that evening. Among the most daring of the though, there was disquiet. W R Festival entries was The Role of —Mysteries of the Body was in My Family in the World Revolu-



Above and top: sections of the poster for the banned "WR-Mysteries of the Bodu'

the Festival catalogue. But when the time-table was distributed there was no mention of the work. It had been passed by the Yugoslav censorship. But at the last minute the Serbian Attorney-General had cancelled the permit for public showing. Various reasons for the ban

were put forward. In Vojvodina, someone said, where Mysteries of the Body had been made, a puritanical element was opposed to the sexual high-jinks. You couldn't possibly show the film in that ribald Arena, where in Gold, Frankincense and Myrrh, a learn temporature, but decently low-temperature but decently serious piece, a scene involving an old woman urinating under the bedclothes had been almost howled off the screen. Anyway wasn't there a revival of pro-Stalinism? Nobody mentioned the

Russians. But everybody protested: film-producers and film actors and film workers, young film authors

and critics, Slovenian film critics, youth Press. A group at Vojvodina persisted in hostility to the film. They wanted it destroyed; anybody, they said, who put it on ought to be sent to jeil. Well then somehody surto jail. Well then, somebody suggested at the director's Press con-ference, let's show it now and all lists began signing a rea showing. A number of critics, we heard, had been privily invited to see the film; nobody asked me, cried the rest of us, angrily. Next day we learned that Mysteries of the Body had failed to turn up but that there was a second chance at lunchtime. Optimists sacrificed their meal, and a colleague and I took a taxi down to Pula from our cliff-top hotel. Not a sign of the

tion, a satire on the attempts of a bourgeois family to accommo-date themselves to revolutionary practice; one scene showed them all sitting down to enjoy an ice-cream head of Stalin. Not an entirely successful film, but it had good jokes; it was invited to the forthcoming Venice Festival But now there was another protest, and from—guess whom? Yes, the Russian delegation. And at last we got the message. The protests and the brave talk were in vain; they meant nothing, could achieve nothing. Nobody was going to show Makaveyev's film

at the Festival. Probably nobody in Yugoslavia would ever show it. For not merely the Festival but Yugoslavia itself was under Russian pressure. What, a responsible Yugoslav citizen said to me reproachfully, is the fate of one film set against the independence of a whole country? The question may sound over-dramatised. But suddenly it made me feel that for foreigners to petition for the Makaveyev film was insensitive as well as ignorant. Back in London: at the Odeon.

Leicester Square, Vanishing Point (director Richard C. Sarafian: De Luxe colour; AA)-speed, defiance of the police, a lunatic car chase across half America; one thinks of Easy Rider. Aesthetically beautiful, At the Paris-Pullman, Bombay

Talkie (colour; A), a James Ivory story of the relations between Indians and Europeans, more conventional than the best of his earlier films but still dazzling to watch At the London Pavilion, Puppet

on a Chain (colour; AA), a version of Alistair MacLean's novel about drug-peddlers in Amsterdam; Don Sharp directs the dasham; ing motor-boat chase, Geoffrey Reeve manages the rest. Action old-fashioned in style, over-savage in treatment.

Record choice

SUNDAY TIMES RECORD OF THE MONTH

FELIX APRAHAMIAN

🕝 JANACEK: Taras Bulba & Sinfanisita/ Bavarian Radio Symphon; Orchestra/Rafaet Kobelik/DGC 2530 075/52.35.

THAT Kubelik's big heart remains fervently Czech is re-affirmed in these powerful performances of two scores by his beloved compatriot. scores by his beloved comparing, Janacek. Unusual juxtapositions of chords and colours, brazen fanfares, tender tunes, obsessive rhythms and overwhelming climaxes inform this highly original music which Kubelik realises with his usual warmth and zest. A notable issue.

STEPHEN DODGSON

● BEETHOYEN/SCHUBERT/MOZART: Romance & Rondos for Yiolin & Orchestra/Suk/Academ of St Martin-in-the-Fields/Marriner/HMV 451

A LOT of slow music, but no such soporific listening as the programme may suggest. Josef Sukrhythm is alert at the slowes tempo, and with his clear and never too-sweet cantabile the two Beet hoven Romances receive as ideal recording as I can visualise. The soloist's excellence is matched in the accompaniments provided to the accompaniments provided fo

GILLIAN WIDDICOMBE

■ BANDEL: Israel In Egypt/Harper, Esswood Young/Leeds Festival Chorus/English Chambe Orchestra/Mackerras Archiv 2708 020/14.70 Orchestra/Mackerras Archiv 7108 02074-70
HANDELIANS will be as glad o
this as Israelites to escape Egypt
"Israel" is an extremist in Handel":
oratorio canon: the most richl;
endowed with choruses; the most
blatant borrower from carile
works. Both features are excel
lently served here, with spirited
flexible singing and informative
presentation. Mackerras admirably
combines scholarly pencils with
colourful expressive conducting.

J. W. LAMBERT

BEETHOYEN Irish Songs/Frank Patterson tenor; David Parkhouse, piano: Hugh Bean violin; Eileen Croxford, cello/Philips 650

riolin; files (rosford, cello/Philips 650 104/52.40.

"O TERRIBLE CIRCUMSTANCE: that do not suppress my feeling to domesticity, but prevent its realisation" wrote 43-year-old Beel hoven, in a troubled year, 1812 Did he dream of it arranging in the same year, for home music makers, three sets of Irish tunes very much edited by Thomson o Edinburgh and given new word by Scottish poets, including Burn and Scott? On the evidence of this selected 15 he zestfully relished what a lesser man might have thought humiliating trackwork Frank Patterson gives them all the Irish they need; extending on hand to Tom Moore the other to Percy French, the result is melodious, mischievous, charming

COLIN TILNEY

 VARESE Chamber Works/Die Seib Ensemble/Friedrich Cerha/Vox Candide S168 643/21.69.

THIS excellent new record present a wide selection of Varèse's work with conventional instrument (mostly wind and percussion—"purer"), from the sensuou French settings Offrandes, when Varèse's study with Roussel is fell through the sharper, harde Octandre and Intégrales to the elimination of all but percussion— Ionisation.

RUTH HALL

BOMERICO SCARLATTI: Harpsichord Sonatas Ralph Kirkpatrick/Archiv/2533 072/22.35. IT IS largely Kirkpatrick's faul that for the last 17 years we hav heard the same 60 Scarlatti sonatahis own edited selection so fa surpassing others that, for fear o incurring purist wrath, harps chordists have been chary of exploing the other 500. He make amends here with 18 mostly lesser played sonatas. His style is bes suited to the more brilliant pieces

Ancient heroes

film.

DANCE | RICHARD BUCKLE

LAST SUMMER the Indian dancer Kama Dev made his first public performances in London: this summer he has appeared again, more remarkable than before. On Sunday he gave a recital at The Place, the musical recital at The Place, the musical interludes being enlivened by a display of psychedekic Krishna Lights; on Tuesday he appeared at a distinguished charity Gala at St Pancras Town Hall, and tonight he gives a final recital at The Place at 7.30.

No Indian solo dancer of the No Indian solo dancer of the calibre of Kama Dev has appeared in London for years. The collaboration this year of his guru. Vempati Chinna Satyam and two admirable musicians, has clearly acted as an inspiration. It would be vain to list the characteristics of the Kuchipudi style, in which Kama Dev specialises: sufficient to say that in his invocatory dance to Shiva, in his Ten Incarnations of Vishnu and in his nations of Vishnu and in his abstract hymn Thillana the co-ordination and control of his movements, the changes from rapid leaps and transits to poses solemnly held, the subtleties of mood and the fantastic language of the hands seem a phenomenon. What years of practice, subjected to the guru, make possible these shining incarnations of ancient heroes and undying gods!

On Wednesday we were invited for the last time this season to the Royal Opera House; the programme being MacMillan's early "Danses Concertantes," which l have never seen performed with more spirit than by this cast led by Doreen Wells and Desmond by Doreen wens and Desmond Kelly, the Covent Garden première of Tetley's "Field Figures" and the third act of Petipa's and Nureyev's "Ray-monda," in which Monica Mason scored in a "cameo role" and Nureyev whipped up the troupe

into a flashing finale.

The Queen and the Queen Mother witnessed the (for Covent Garden) avant-garde Tetley to Stockhausen's music, and it was warmly received. It is the work of a master, and Tetley's inventions and staying power leave us panting far behind. Not so the marvellous cast, led by Deanne Bergsma

Lynn Seymour was stunning in a Russian dance in "Raymonda." She was Russian again next day in "Anastasia." Each act of this big work could be given separately, complete in itself. The first is a sustained historic poem, idyllic, nostalgic, heroic.

MacMillan's first season as Artistic Director has shown him as insisting on high standards of performance, as a leader who fire: the company, as a widener of the repertory, as one who sticks his neck out. All this I passionately applaud.

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I HAVEN'T READ "The Body." the English precursor of this American book. Could be they overlap. Dr Eckstein's style is infectious. Could be in X million billion years a team of monkeys or what could then pass for monkeys, computers maybe, nincomputers more likely, could produce exactly the same book as both these. Stranger things have happened. The growth of hair follicle for example. The skin, one moment bald as a kettle drum, a second later in biological time covered with a thick thatch which in turn is weeded out until. a biological moment later, bald as a billiard ball. The most perfect wig ever made would contain a hundred million fewer capillary follicles (hairs to you)

Man simply cannot reproduce nature's largesse, her skill as packager, 200 miles of intestine coiled in a single stomach. 500 yards of glomeruli in a single kidney and all this professional packing like an astronaut's lunch, to be thrown away, discarded, dumped in the litter bins which men in the second half of the twentieth century call crematoria. We have measured the incineration rate. A completely burnt cadaver yields one ounce of ash per kilogram body weight let's assume poor Yorick turned the scale at 160/170 lb (not a bad weight for late Tudo:), his infinite fancy could be compressed into a plastic jam jar.

We are such stuff.

Yet Shakespeare never won the
Nobel Prize! (Dr Eckstein
seems obsessed with the Nobel

than the thinnest natural growth

Out on a limb THE BODY HAS A HEAD by Gustav Eckstein/Collins £4.50 pp 799

enthusiastic an all-rounder, with a gift of imagery and exposition and a training which enables him to pick on the salient facts in complicated research.

CYRIL CONNOLLY

Perhaps I'd better introduce myself. I'm Doctor Connolly, a mycologist who has devoted the working years of a long life to a study of systemic fungus dis-eases. As you all know, fewer than fifty species of fungi are capable of infecting man, of which only about twelve are fatal. Unfortunately the discovery of amphotericin B has greatly limited the mortality rate and taken much of the glamour out of my studies. It is had enough that such diseases should cease to be dangerous; it is criminal that they should all be cured by the same drug. I was forced with a choice, to abandon the study of systemic fungus infection (for which no Nobel Prize has hitherto been awarded) and join the ranks of Dermatomycologists, whom regard as completely superficial (a fungus is an adversary I can respect in the form of Lumpy Jaw or Madura Foot but I draw the line at ringworm), or to

write book reviews like this. Dr Eckstein doesn't mention fungi once, he is totally geared to the fashionable topics of to-Prive and duly chronicles all the times his pet scientists have won it while pointing out that Freud investigation of mental processes, was an exception. Perhaps his neurosis, psychosis, dreaming, discovery of infantile sexuality aphasia, memory, conditioned re-The author is described as a physiologist, and in his breathless sprightly way I suppose he less sprightly way I suppose he is a good writer because he is so the body and introduces us to

Various scientists and their theories, Claude Bernard, Sherrington, Cajal (b. 1852), the great neurologist. " No one has brought the nervous system more of the reverence it deserves, no one has been more humble before it and humble before nothing else. He cleared away the weeds."

(Nobel Prize 1906). Dr Eckstein also writes well about Freud and Paylov, each of whom added a new four letter word to the unmentionables, "soul" and "mind." Pavlov in-sisted on his students, at risk of a fine, calling the mind "higher nervous centre." To use another obsolete word, I have always thought of him as a really wicked man, epitome of the saturic arrogance of materialism, father of brain-washing, Attila of the Conditioned Reflex.

In a dog that was by nature an inhibited animal he would intensify Inhibition, he would undermine a strong temperament by castration. He would present an intelligent animal with a problem that was simply foo complex for it, like that of the ellipse and the circle. Collision in the nervous system was Paylov's statement for what had happened there—Paylov would Pavlov's statement for what had happened there—Pavlov would make a dog cataleptic . . . he thought he had produced paranoin. . . Pavlov would play Svengali. He would trickle water under the door where a dog was alone in its kennel. That was enough . . . Pavlov often said that if stimuli are strong enough or the nervous system. enough or the nervous system weak enough, neurosis results. He believed psychosis does too. l suppose my revulsion against deplorable.

Pavloy should be against those who have abused his methods, who have done for people what he did for dogs, but I suspect that all prejudice against behaviourists stems from the fear that they may be right. We don't hate Freud as his contemporaries did because we find infantile sexu-ality more sympathetic than they did, but it is humiliating to believe that man is not merely a machine but a machine that can be bent and warped to play back anything it is told, and to which there are no exceptions, no faith that can't be cracked, no love that can't be destroyed; like dog, like master.

Compared to Pavloy, Freud is pure romantic; he never lost sense of the mystery of life, the mind, and Dr Eckstein warms to him.

He had talent and power lie had talent and power for descriptions of the mists of the mind, descriptions that his followers often troze into laws.

Some canny or evasive border, it is not possible yet to say how broad or solid, was by Sigmund Freud added to the edges of the human milnd's comprehension of itself. He was the best Freudian.

Of his book on the interpreta-tion of dreams, which he thought his greatest work, Freud wrote; "Insight such as this falls to one's lot but once in a lifetime." Freud thought of dreams as the emergence of repressed wishes: Paylov was also interested; in his theory "the brain was built tilted towards sieep, to be awake was perpetual arousal and if he were given two hundred years, he said, he might fit dreams into his scheme."

What a pity facetiousness masks so much of Dr Eckstein's quicksilver mind, his passion to formulate a general truth. His descriptions of his father's death, of old age, of a brain operation, or of a baby's growing familarity with language, are so good as to make the clowning the more

SOME NOVELS don't quite hang together yet please, partly through the variety of what they offer: Brill Among the Ruins is one of them. There is some justification for the choppy structure of the book: it reflects not only Brill's own segmented life with tts conflicting pulls—a wife who's taken to drink, a son who's turned straight soldier in Vletnam, an interest in conservation, a legal business, a pretty client-but also his view of his society as "shuf-fling, guzzling, understimulated."

Brill makes a bid for purpose by joining a dig in Mexico, and the second part of the book mixes dreams of an Indian past into a scholarly account of the excavation of Indian sites. The dreams are absorbing, but the mixing doesn't altogether work: Vance Bourjaily steps into them over-eagerly and they take on an independent existence that leads us too great a distance from the dreamer himself.

A pity, because the dreamer is book's main achievement. Brill has affinities with a Hemingway hero but is more honestly soft. Laconic, nervous, and whimsical, he's good company, making the quick retort we wish we'd thought up, knowing interesting things, like that squirrels don't dream in the winter, bears, chipmunks, skunks and possums do, and having a rangy eccentricity that sends him riding to work on a horse when he loses his licence. Other pleasures the book holds are a sense of how good being American could be and an accurate communication of small town social pressures.

THE BRITISH don't like clever novelists. Indeed, they don't much like clever people at all. They like distinction, as in nusicians, and prominence, as in surgeons; they are willing to respect learning, provided it is white haired, and brilliance, provided in the surgeons of the surgeons. vided it is scientific (so that We can be Proud of it), but they suspect, fear and resent clever-ness. The most sour of their insults is: "He thinks he's so

David Caute thinks he is and is tired of hiding it. His bushel is getting very hot from all the lights concealed under it. He has his credentials. What could be a clearer badge of brain power than a Fellowship at All Souls unless it is to have resigned from a Fellowship at All Souls? Mr Caute has won medals which can be worn on both the left and the right. Having now abandoned the established road to Regius Professorships, the Chairmanship of Royal Commissions and the editorial chair of the TLS, he has down the fork which leads to the Left. His "Decline of the West" was a novel which proclaimed both the scope of his concerns and the range of his reading. It was an anti-Imperialist tract peopled with instances. Now he has produced a trilogy, which is, of course, a lot cleverer than publishing three books.

The first is a play, performed at Nottingham in 1969. That's The Demonstration, in which Steven Bright (what better name for a martyrised brainy type?) figures as a Professor of Drama who gets stretched on the rack of his own contradictions during a student revolt. The play owes much to Gunter Grass' "The Plebeians Rehearse The Uprising" and is none the worse (though not noticeably much the better) for the debt. The second is a critical essay, supposedly written by Steven. This alienating device seems a tenuous way of keeping the trilogy-motif alive, since the voice is palpably Mr Caute's and there is no significant "play" between the author and the author.

Nabokovian games are foreign to the unfrivolous didacticism of our lecturer. His basic theme is that the Novel has been for too long regarded as a hermetic form unlike any other sort of writing and one in which the novelist has been systematically brainwashed into self-effacement. He has become like the gardener in Akenfield who must disappear as soon as the inspecting gentry make their appearance. The flowers must seem to bloom un- to propose standards by which tended, the lawns to maintain he himself will be the first to be

Wider political judgment is muffled in the person of Brice de Leudes, who hates war and stasis equally and remains central but impartial in his role of United Nations money man. One feels Brice is the man to watch.

This is one of those unfair novels where half the interest lies in the improbable interlationships of its characters. People spawn histories and connections, proliferating to a point cerned, tending to think the person it belongs to is right. Melissa's husband doesn't stand a chance in there. She has him trampled by students, killed in police. She herself falls in with friendly image patterns, mainly

Jean Larteguy's No Peace On Earth chews on redder meat: revolution and counter-revolution where the mind finds it hard to contain them. The book is exhausting, but it does offer an idea of how it might feel to be involved in Latin American affairs and of the politics of violence in general.

Digging for identity

BRILL AMONG THE RUNS by Vance Bourjaily/W H Allen £2.30

ONE OR ANOTHER by Rosalyn Drexler/Blond & Briggs £1.50

by Xan Fielding/W H Allen £2

in Latin America. The revolution

doesn't actually happen in this book (another is to follow) and violence has, for the time being, to find its outlets in sex and

declamation. There are some

lover into those of a suspicious, sly and parsimonlous one "-and

has a general tendency towards the small, slick statement.

MARY CONROY

NO PEACE ON EARTH by Jean Larteguy, translated from the French

Violence and sex link hands again in Rosalyn Drexler's One of fairly rash analogies between politics and sex—the Cuban revolution is said to have transferred "the whore of the Caribbean" from "the brutal hands of a rich, licentious and elderly Another, and hurls us into a world of fantasy, hallucination and madness. Married to a right-wing, gun-toting teacher of gymnastics, Melissa Johnson comforts herself in an affair with a reluctnersen in an analy with a reluct-ant teenage student and an intense relationship with a com-mitted black power man. Altern-atively she doesn't. This is a book where the boundaries of reality blur and final truth lies in the mind.

The mind is a funny place where moral judgment is con-cerned, tending to think the

be roasted in it.) What solemn,

didacto - modernistico - Revolu-

to be? The answer is a book not

maternal, and a series of triumphant orgasms. Melissa's imagination is lively, her mind interesting, if unhealthy, country to walk in. It doesn't, however. correlate with anything outside itself, nor does it offer any way out of its despair.

A Beach in Spain, by Monique Lange (Calder & Boyars £1.60), is a small book made up of three stories of varying length and consistent sensibility. The stories are linked by their themes of love, political action and death, and by the deep unhappiness of their heroines. Monique Lange's perceptions can be delicate, but the need to 20 on tiptoe is a strain and the perceptions in this rather crude moral world don't add up to enough to justify the effort. The final, longest story is the best; here the barrenness of an ultra-feminine viewpoint is turned to account in a skilfully accumulating portrait of a woman's meanness in love.

Summer of '42, by Herman Raucher (W. H. Allen £2), remembers the anxieties of an American adolescence with conscious sentimentality and a vul-Conditioned by the world he lives in and the raucous company he keeps. fifteen year-old Hermie likens the teeth of the woman he loves to Chiclets, has fantasies involving Blondie and Sheena of the Jungle, and masturbates tidily in the bathroom while an older sister hammers at the door. The book says nothing new but invites us to take a cheerful look at some things we might have forgotten.

guy in the novel is the same Steven Bright. The same: Gone is our confident, scornful, self-reliant intellectual bristling with left-minded lecture notes. Instead. e are offered a savage and genuinely reckless auto-critique, a torrentially funny and self-aware catalogue of the mental and physical hang-ups (it's set in New York) of a Progressive ex-Fellow of All Souls.

Mr Caute proceeds to bite the hands and minds that have fed him with all the appetite and judged. (The man who con-structed the brazen bull was, it clastic reverence with which will be remembered, the first to Simon Raven, playing on the tions and morals of the Establishtionary tract, one wondered, ment. Perhaps there is, in the would The Occupation turn out end, a valid connection between the critical essay and the novel

Great expectations

AGAINST THE SELF-IMAGES OF THE AGE by Alasdair MacIntyre Duckworth £3.50 pp 284

SURVIVING THE FUTURE by Arnold Toynbee/Oxford £2

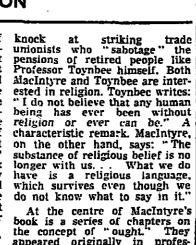
MAURICE CRANSTON

DURING the student troubles of 1968, Professor Alasdair Mac- unionists who who was then a Dean at Essex University, was an object of singular abuse in the radical underground Press; the reason seemed to be that the rebels were bitter in their disappointment in him. MacIntyre had often employed the kind of characteristic remark. MacIntyre, language which the New Left on the other hand, says: "The language which the New Left used: he spoke of "alienation," he wrote appreciatively of Mark and Che Guevara, and critically of bourgeous values and the social science establishment. The "revolutionaries" assumed that he was going to be one of their

But when it came to the crunch, it emerged that Mac-Intyre was what looked to them like some kind of liberal. At all events, it was clear that he believed strongly in the values of freedom and toleration and eraev and traditional and existing forms of liberalism only as part of his effort to give those values a better intellectual foundation and to combine them with a theory

of social change.
Professor MacIntyre, who was once a philosophy don at Oxford and is now at Brandeis Univer-sity in America, has a much more "continental" type of mind than we are familiar with in the English-speaking world. That is to say, his inclination is rather towards systematic. Cartesian or Regelian thinking than the analytic, empirical sport with con-jectures which is characteristic of our games-playing Anglo-Saxon culture. MacIntyre is a rationalist, serious, rigorous and immensely scholarly; he is also totally unsentimental. To read his new book together with the latest Arnold Toynbee is to be struck by the contrast between the stern philosopher and the genial historian.

Professor Toynbee smiles sweetly on rebellious youth. He warns the radicals against the use of violence, but he "under-stands" their ums; as for the hippies. Toynbee compares them the early Christians and to the followers of St Francis in the religious life, though what resemblance there is between lives of parasitic self-indulgence and lives of devout self-sacrifice he does not tell us. Nothing is allowed to cloud his beautiful thoughts, save an occasional



book is a series of chapters on the concept of "ought." They appeared originally in professional journals, and are un-doubtedly technical. But they reward the effort required to read them. In these essays MacIntyre attacks the prevailing belief that no statement about value can be derived from statements abou fact. This rule is usually attri-buted to David Hume. MacIntyre claims that Hume did not say it and that it is not true. argues that we can logically derive an "ought" from an "is." For example, he writes, "From the premise that 'he is a sea captain' it certainly follows that he ought to do whatever a sea captain ought to do'."

MacIntyre next attacks another and related fashionable belief (not so fashionable now as it was a few years ago), namely that it is possible to construct a "valuefree " sociology or a value-free political science. MacIntyre argues that it is impossible to explain human behaviour without discriminating between the rational and irrational. This means that the social scientist cannot be a mere external commentator: philosophical argu-ments will actually come into his explanations of human behaviour. Sociology is to this extent a normative as well as an empirical science. MacIntyre makes the further suggestion that the very enterprise of con-structing a value-free social science is ideologically loaded: loaded in favour of the view that all justice is positive justice.

MacIntyre has a good deal to say about ideology. He dissents energetically from the suggestion put forward by a number of American sociologists in the 1950s that the "end of ideology" was approaching. What these theorists had in mind was that the violent confrontation of

"isms" was giving way to prag-matic politics on the domestic scene and to co-existence in foreign policy. MacIntyre con-siders this a false appraisal: and who would deny that there has been a revival of ideology in recent years? He also thinks it a self-refuting thesis, since to proclaim the end of ideology is te proclaim a form of "muted apocalypticism" which is, he says, itself ideological.

He claims that the ideological

content of the end-of-ideology thesis is conservative. The present situation, as he sees it, in the university world is a gulf between the middle-aged dons who are too pragmatic, positivist and complacent to see the importance of ideas and the young who are so much in love with vague romantic visions that they cannot recognise reality. If I have understood him aright, he seems to feel, with Hegel, that the "true consciousness" of philosophy is the one alternative to the various "ideological

deformations" of the age. I have a great deal of sympathy, I have a great deal of sympathy, as well as admiration, for Alasdair MacIntyre, but I suspect that just as Toynbee is much too kind to all of us, MacIntyre is too hard on those who favour (as I do myself) pragmatic politics rather than politics dominated by isms" and informed by impassioned theorists, we may cling to what he calls "the politics of 1688"—but what real alternative is there except some form of Left-wing or Right-wing, highbrow or lowbrow despotism which hardly deserves the name of politics at all?





SELFISH!

thing I do is selfish. You want

tea?" Weskerland has three districts: Fashion Street where he

was brought up, Hampstead, where most of the other Jewish

intellectuals live, and rural Nor-folk, where his wife comes from.

it with would, for one who has the supreme skill of doing it with

One very quick way of answering the perennial question: What's wrong with England?

would be to say: we don't love Arnold Wesker. Foreigners do.

so (cw., have been wasteful.

off the Delphic tripod. by the Berlin Painter on an amphora of c.500 EC now at Würzburg: one of the photographs in Art" by Jean Charbonneaux, Roland Martin and Francois Villard (Thames and Hudson £10.50). Left, a detail of a Kore from the Acropolis (520-510 BC)

Hercules carrying

A going concern

SIX SUNDAYS IN JANUARY by Arnold Wesker/Cape £1.95 **WAYLAND KENNET**

Out of these three districts he has constructed the realm of pain and the City of God. That is probably all that an ortist has write theses about him. So is it ever been able to construct, and to have taken more districts to do like Byron and Wilde again, whom the foreigners thought were good long before we did?
If it is, it is for the opposite reasons. Byron and Wilde were too clever for us and the French had to teach us that they were good in spite of their cleverness. Arnold Wesker is too good for us, but in this particularly brittle, In this volume you can see him lapping up the recognition in Tokyo and Stockholm and welcoming the students who come to whatever it may be, by his obvi-

ous goodness, his sheer and blatant attachment to love as a good thing—so we think he must be stupid.

But he is not: he is very clever in spite of that. Even this doesn't help him much, because the strand in our culture which shares his attachment to love as a good thing is also committed to inarticulacy and passivity. So the active and talkative Wesker

the active and talkative Wesker strikes that lot as probably not genuinely loving at all.

The book consists of five pieces.
"Pools" is a short story about a Jewish grandmother at loggerheads with her own addiction: to the dream of £75,000. It is an early work, controlled and funny.
"The Nottingham Cartain" is a early work, controlled and funny.

"The Nottingham Captain" is a spoken "moral" with music about what the history books call "labour unrest" in 1817 It is rather schematic and thin. The television play "Menace" grips the reader but leaves him with the reader with the laboration that Me Wester the odd sensation that Mr Wesker never really gripped it. This must be due either to sheer idiocy on the reader's part, or sheer genius on the author's; probably the latter. "The London Diary for Stockholm" which Arnold Wesker read on the Swedish radio in English, just shows a very nice man living along with his family

The title story, "Six Sundays in January," on the other hand is a complete and brilliant suc-It falls into that extremely well-tried form, the tranche de vie, the essence of which is that it can never be out-dated. I guess that as long as family life retains any resemblance to what it has been for the last thousand years (which may not be long), this particular slice of it will be remembered. A young Jewish

mother is seeking whatever it is we all seek, when a not very close

friend commits suicide. She

grieves for her friend, and admits to herself for the first time that her husband is a bore, but that she is going to stay with him for the sake of the children. That is all. In Arnold Wesker's best writing, and this is some of it. lachrymae rerum are not in the approved position, namely just under the surface, but right on it: a huge and beautiful lake of

This is a book of and about personal relations, but occasion-ally you see Mr Wesker's politics flashing past and this indeed does bring you once more up against the familiar puzzle of how it is that so many of those who love and care for the individuals round them, and write about it in a way that can enliven and enlighten all our lives, should yet entertain political views which are only compatible with an impatient dismissal of those large groups of individuals which constitute the modern western state.

Dramatic achievement The Plays of Arnold Wesker: An

Assessment by Glenda Leeming and Simon Trussler (Gollancz £2). This is a critical book with a difference. Miss Leeming and Mr Trussler take Wesker's plays one by one and analyse their themes, language and structure They tackle this job with detailed attention and sound critical intelligence: it is good to see a meticulous craftsman like Wesker being given his due for the way he constructs his plays and bandles language. What the book lacks is the zest of its subject. Wesker is the one playwright of his generation who can infuse ideas with feeling; even his weakest plays are excitingly theatrical and give forth a lifeaffirming passion. This book is written in a ponderous, jargonridden prose which communicates next to nothing of this, which is probably why the book is also a little short on discrimination: Wesker's intentions are analysed in plenty and often very acutely, too; they are too seldom measured against what the plays can actu-

ally achieve in the theatre.

THE DEMONSTRATION by David Caute/Andre Deutsch £1.40 THE ALUSION by David Caute/Andre Deutsch £2.50 THE OCCUPATION by David Caute/Andre Deutsch £2

Rules and the game

FREDERIC RAPHAEL

their clipped paragraphs without judged, human intervention. This structed aesthetic of imposed modesty now will be reserves only to keep intelligence be roasted. and personality out of the contemporary English novel. It may keep the novel pure, but what can grow on a diet of disinfec-tant? The writer is alienated from his work, just as industrial capitalism alienates the worker from his (as you may have Illusion." heard), What is needed is alienation of

another kind. In case you didn't know, there are two words for alienation in German: the bad, dehumanising kind, Entfrem-dung, and the good, Brechtian Verfremdung, the famous distancing effect, which is calculated to prevent audiences, readers and critics from the readers and critics from the spiritual equivalent of ejaculatio praecox, premature catharsis. The novelist who continues to create real" characters and to peddle the worn-out undialectical stuff of routine imaginative fiction is hereby consigned to the rubbish dump of literary history. The novel for our time, comrades and fiction fans, is, I give you—the Dialectical Novel, a new hybrid born of the marriage (well, association) between Commitment

and Modernism The appeal is now to the Left: down with Socialist Realism and up with Socialist Modernism. Instead of a false and stultifying official aesthetic, let us encourage the Committed Writer to employ all the tools of the New Fiction. Modern Writers for the Revolution will not let the People down. Trust us, comrades. Can Mr Caute not hear the Central Committee's answer? Trust you! The Central Committee is not ignorant of the ignoble, impoverishing and vulgar conse-quences of its dogmas; it relies on them. The simple truth is that all pleas for aesthetic liberty, however committed it promises to be, are pleas for ethical liberty. And that means dissent, it means pluralism, it means

His third is a novel. A wise careerist would know better than

counter-revolution.

significantly—and seldom very it is as if a sick doctor had happily—affected by the stern written the ideal prescription for programme laid down in "The his malady and then found him-Illusion." The hero, well, the self incapable of keeping it down.

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DURING the last few months I have turned into many things, most of them unwillingly or willy-nillily. But one thing I managed to become through my own volition is a motor-cycle

Greer

stroke motorino, that cost in lire the equivalent of £60.

It does not have gears and it does not need a licence, probably because the only risk it offers is to the person hardy enough to mount it in the first place. But it goes. Goes and It consumes a pint or so of petrol and oil from time to time, and it will go up cliffs and through gorges.

This form of transport is so efficient and so cheap that every household in Italy, however poor. has one mobile member. same is true in France where le moto infests the roads and rends the summer air with its awful droning. What I cannot understand is why no such machine is easily available in England. The difference in climate handles applies anything ate hardly explains anything, because the faster bikes are sold and on them you freeze to death in any weather.

In Italy children are allowed to ride them from the age of 12. Old peasant ladies bring home the grass for the cattle towering on top of them. Little carts are attached to them for pulling lumber. The dear little things toil and moil all over the coun-try, chiming in with the twostroke engines of fishing boats and tractors. They swoop up and down farm tracks more easily than any car, scaling bare rock and slithering through the scree.

Learning to keep body and soul together on mine was a bit dodgy, because it goes quite fast and my pushbike manners were not firm enough to prevent my crashing into a lamp-standard. sliding sideways into a ditch, flinging myself headlong into loose pebbles, but the nice little thing is so light that fulling is not grave.

Moreover, I can manage to right it once it is down. By now, I regard myself as an accomplished scrambler. The contading were incredulous that I should go all the way to Siena, returning along major roads in the dark. but really it was easy. What they don't know is that I also take the wee bike cross-country, looking for the house of my dreams. running over the tails of sleeping snakes. I'll have to get leather clothes eventually, but mine will be for the brambles.

Riding at night is great fun, feeling the bats swoop very close, and getting fireflies caught in my hair. In the noon-day heat the wind rushes cool and scented, so that for the first time in my life I have a sunburnt face which cost no boring hours staring up at the sun through closed lids.

There are drawbacks, but they little bike herself cannot be blamed. They think it so amazing Selected by Evelyn Torlesse. that a woman should shoot all over the place on a motor-bike. that they tend to hang about in a very off-putting, not to say dangerous, fashion.

The ones on bikes of their own tend to sit behind me. keeping their front wheel on a level with my rear wheel. Having no James Bond attachments which might extrude and push them under a nassing truck. I just have to hear it until they get bored. Then they play the game of overtaking and braking so I must overtake, and then they overtake and brake, and so we go on.

This game is played also by motorists who are happy to travel hundreds of kilometres in this

Another motorists' sport is to continue alongside the little bike with a yelling, gesticulating carload, thrusting hands out of the windows and grinning ecstatically to be held over until next Sunday.

until either leaving the road, or forcing a head-on collision, or until I mouth some indescribably filthy expression that foreign girls on motor-cycles are not supposed

to know. Now before you entertain missive society in Italy nave only visions of me throbbing along the byways on a Harley-Davidson, booted and studded for eventual booted and studded for eventual speak an Italian so vigorous and speak an It me explain. My wheel or chopper seem but hours dead, the bars is a light pistachio-coloured two- and roadside cafes are exclusively populated by men. When whizz by on my green machine, there is too often a chorus of shouts, and some village show-off leaps on to his bike to come after me for a closer look

None of these inconvemences is the direct fault of the little motorbike. Italian men play the same tricks on women drivers of much bigger fry, provided they have a reasonable expectation that they are foreign. The theory seems to be that foreign women come to Italy in search of superior Italian sex, all the men in their own country being incapable.

As they have no husbands or fathers in tow, there can be no unpleasant repercussions if an ardent papagallo should oversten the bounds of persuasion, but in any case the plainest Italian boy is convinced that no persuasion is needed.

All these lads (a man is considered a gioranotto until he is 30) have been very nicely brought up, so a really vicious insult in the patois of the region is sufficient to take all conviction out of their performance. Any phrase book for the unaccompanied female in Italy should be full of these regional specialities, to be used as weaponry.

I still flush with pleasure to remember the expression of utter aghastness that crossed the face of a bus-driver who had cut me off on a winding mountain road for a bit of a joke to entertain his passengers.

After all we have endured together in the nature of spectacular tumbles and sexual persecu-tion and all we have enjoyed together careering through the hills of Tuscany and Umbria, the pro-spect of separation for me and my motorino is almost too gloomy to be horne.

I suspect she makes too much noise out of her inch-wide ex-haust pipe, and I know that five per cent oil and petrol mixture is not something sold in many garages in England. Besides, I am not without fickleness. When the motorino gets over-heated and pants her way up hills, I think of a real scrambler, airconled_ with giant baffled exhausts.

Perhaps by now I am ready to handle, say, a three-fifty?
Times Newspapers Ltd., 1971,
NEXT SUNDAY: Life at home with JILLY COOPER.

Woman's Role

A WEEKLY monitoring of quota-tions on women in which Society's ar all Italian men, for which the prejudice and discrimination against women do tend to show.

> She's a lot prettier than a temperatures. Until now tem-hamper, and curvier than a crate peratures above 50 deg F were of champagne. So, gentlemen, expensive to provide, especially hurry, hurry, hurry for a ticket by electricity.
> in the Vicki Hodge raffle. The savings

> ● However, Mr Brook, looking wish to provide only frost pro-like a rather wary but remarkably tection in their greenhouses durriever rabbit, was excellent value. ing winter or to provide a reasonThe theatre, he said at one point.
> was "about men, by men, for
> men. — The Times Saturday | Since natural gas is a "clean" Review.

 Delegates confirmed a sharp increase in female alopecia. Until now, baldness has been regarded largely as a male condition. Afterwards Dr Lubowe told me: " A loss of femininity might be evolving from all this assumption of male duties and even demonstrating in the streets. -Evening Standard.

What's in store for the last-minute summer shopper?



Bus Stop at Kensington Church St., WS, has a limited stock of this nary sundress by Lee Bender. In slubbed rayon, knee-length, with white button through fastening and white piping. £4.50.

Mr Therm's

green fingers

GARDENING

IT HAS been a particularly

interesting year for technical

developments and I think the most significant breakthrough is

the introduction of natural gas into the garden. The first pur-

pose-designed natural gas heater

for the greenhouse made its

debut recently. It is called the Shilton, and I believe it is going

to change our ideas about green-

It will substantially reduce the

The savings will be most

significant for those gardeners who

able growing temperature of some 45 deg F.

Since natural gas is a "clean"

fuel, the heater is designed with-

out a flue-so it can be situated

inside the greenhouse. Its move-

ment is restricted only by the length of its flexible hose-type

connector to the gas tap inside

The heater can also enhance

the plants' rate of growth. A plant's main food is carbon which

it obtains from the air in the

form of carbon dioxide. As it burns, this heater enriches the air

the greenhouse.

cost of maintaining higher

house heating radically.

with carbon dioxide and the con-

centration can be as much as ten-

The moisture content of the air

is also increased by the heater. However, although this can be

useful at times, I would suggest

some caution during damp weather and increased ventilation

may well be necessary.

A built-in thermostatic control

maintains the selected tempera-

ture quite accurately and safety is assured by a device which prevents the main burner coming on unless the filot is alight.

The Shilton can be placed under

the staging with only about 4in clearance. Very useful bottom heat is provided in this way and

a propagating area can be quickly set up. The heater is also com-pact—24in high by 9in square.

THERE ARE, we've heard, people good selection of cheap and up who book their holidays in to the minute summer things—
January and buy their bikinis long gingham skirts, dresses and when the first glorious selection trousers. All reasonably priced. when the first glorious selection appears just after the winter sales. Only we don't know any.

All the people we know don't think of holidays or holiday clothes until the last minute. Who, if anybody, caters for them? Lesley Garner and Lucia van der Post did a spot check, searching out the holiday essen-tials—a bikini, a cool summer dress, a long casual dress for

Chain stores and boutiques came out well for supply, though chain store design is still conservative and the colours drab. The more old-fashioned stores provided least choice, except where they have "cruisewear departments.

Shoe shops were the worst "Sale bargains" were generally all that was left of the summer stock, although you could nearly always find a pair of sandals or clogs if you weren't too fussy.

Over all, there was more choice than we had expected, but there's plenty of room for improvement. Oxford Street C & A: Hundreds of sleeveless dresses, straight up and down in British floral prints. Limited selection of bikinis. Loads of good

short-sleeved skinny tops. Very reasonable prices—dresses about Littlewoods: Limited. not especially attractive selection of swimming things. Quite a lot of summer dresses including neat

short-sleeved madras shifts under Selfridges: The cruisewear department had some nice striped cotton jersey shifts and beach wraps. A large, but dull, selec-

tion of swimwear. Miss Selfridge: Disappointing. The dress department has gone largely autumnal and there is very little summer wear, though the nightwear department had long vest dresses and night-dresses which could well be worn

on the beach or in the evening.

show sweaters and winter coats but the Top Shop downstairs was full of summer clothes. Lots of gingham and calico dresses and smocks. The beachwear department still has a good choice. Regent Street

Peter Robinson: The windows

Dickins and Jones: Excellent beachwear department with everything from bikinis to beach dresses. The Miss D J department still had plenty of good cotton dresses and shirts. Kensington High Street

Second Skin: Small but very

heaters can be set up to provide

The gas supply from house to greenhouse is carried in small

piping of about in bore. It is copper tube with a plastic outer skin or cover. Only a shallow trench need be excavated especi-ally if the pipe is taken under

ground where mechanical damage

is unlikely. The pipe can be bent carefully to modest curves if

Two gas taps are required— one on the outside wall of the

house and connected to the

nigher temperatures.

safety.

Downtown: Skimpy halter-neck dresses in Tricel both long and short for £5.98 and £2.98. Lots of summer trousers, shorts and cotton dresses.

C. & A.: Large selection of in-credibly cheap summer dresses, as little as £1.50. Rather dreary floral pastels, but you'd probably find something you liked. Drab selection of swimwear.

Biba: Full of summer things, lovely airy smocks and pinafores. Good linen holdalls. Their long cotton jersey vest dresses at £1.80 were some of the best value

we saw. Dorothy Perkins: A small selection, but some petticoat dresses with a built-in bra for £1.75 and matching bikinis for

Kensington Market, where Pontings used to be, has a mine of good things. Masses of trousers in every conceivable colour, fabric, style and size, for men and women. Lovely floaty Indian tops and dresses.

Derry & Toms: Rather a de-

pressing mid-sale sight but good things to be found. Nice Jean Varon dresses, and slinky booded navy and white Susan Small evening dresses. Crowthers: If you can wear

their high-fashion tarty Forties look, there's lots for you—flowered silky, summery tea-Feathers: Very little, but what

there was was good. Marvellously slink, and surprisingly cheap (£6.50) long, informal dresses for the evening. Even their left-over bikinis were nice, if not as cheap as the chain stores'. Brompton Road

Harrods: Still an amazingly good choice. Masses of heavenly Colin Glascoe Indian print cotton dresses from about £11. In the Younger Set department, nice Banlon sets of beach and evening wear by Simon Massey. The lingerie department had sone ravishing nightdresses that could double as evening dresses—one was only £3.25.

Kensington Church Street Bus Stop: Summer is still in full swing there. Silky, flowered backless dresses, simple short-sleeved cotton dresses, in fact an exciting selection of tempting holiday clothes.

Civilisation has travelled far Now on the moon The first abandoned car!

L. T. Collis

In larger greenhouses several and making the connection to the domestic gas supply. The gardener himself has to install you get: the pipe down the garden. Palmas, a sherry often chosen by members of the wine trade who must emphasise that the

Shilton is for use on natural gas only. If it has not been introduced to your area your local gas showroom will tell you when it is to arrive. The showrooms should also have the heaters and full details about them. Garden shops and centres should also have them. The introduction of natural gas

into the garden will open up other exciting possibilities— elegant gas lamps to illuminate the patio, or barbecues with a gasfired unit while you sit in the warmth of wall-mounted gas heaters, for instance.





An individual wine choice FOR EACH INSTANT CELLAR I

Cellar, possibly because the con-

sultant to the merchant from

whom it comes is one of the out-

catering and wine.
As he seldom speaks about the

wines he selects for his friends.

it was only when I began to sample similar ones from other

INSTANT

CELLAR

ources that I realised how high Cassy "-as everyone knows

Cassy's parents celebrate their

diamond wedding this year and his father, now nudging 90, recently broke a hip when jumping out of a delivery van to expedite the orders. Then he broke the other hip when, while convalescing in Spain, he rushed down the hotel steps to welcome a friend.

As Jerez and the sherry trade

abound in active nonagenarians.

there would seem to be an agree-

For the Instant Cellar No. 4,

Three bottles of La Riva Tres

don't ship sherry. It is truly

dry, but with the gracious soft-ness of beautifully matured wines,

dry, but full enough in character

to freshen up the salads of the

is a very distinguished wine from

DOTTLES

him—sets his standards.

a friend.

able moral here.

you. They'll appreciate it and the fact that it comes from one have in my mind's eye a par-ticular wine lover—even though of the most respected of Burmore and more requests for the gundy houses. Cellars indicate that the drinkers, My detailed notes, which like the wines, are infinitely varied. This time it's the know-

accompany each case of the Instant Cellar, have on this occasion been longer than ever before because I've found the wines 50 interesting. Except for the sherry which is nationally famous, they are comparatively little-known which I think makes them very acceptable presents. Everyone likes to explore what is both good and new.

If you bought these wines in the ordinary way, they would cost about £12.50, but Instant Cellar No. 4 is made available by Mendoza Pearson for £10.35, delivered free within the UK. To order, send your cheque to: Mendoza Pearson & Co., 309 Sardinia House, 52 Lincoln's Inn Fields, London, WC2. The offer lasts

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Ireland).

Ireland).
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until September 5. Pamela Vandyke Price

WI.
The third Instant Ceilar has an

and away

so that I've never found anyone who didn't enjoy it.
Three bottles of Vinsane Rosado, a rose from Tarragona, holiday.

We have been obliged, incidentally, to remove the Kwells for purely technical reasonst they may by law be sold only by a pharmacist. But, of course, those who do need travel-sickness pills can casily add them to the kit, which comprises all the bandaring, dressings, scissors, Savlon, TCP and so forththat The Sunday Times doctor felt were needed to make a comprehensive first-aid kit. end of summer.
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ey-saving offers. Gardening also appears

Gauche and Escalade, there was a quiet interlude. Now Knights-bridge has started jumping again. At Number 69, tucked between City Tote and carpets, and within spitting distance of the new Berkeley Hotel, a new shop. Lucienne Phillips, is opening on Tuesday.

When Lucienne Phillips first thought of finding a job, a journal-ist friend told her she would make a great PR. Actually Mrs. Phillips chose fashion, but she may have missed another career, for few new shops have opened with the fanfare of twenty-inreeand a half inches in The Times and two pages in Harpers and

As a PR. Mrs Phillips is a natural. French by birth, her caressing accent (a feminine version of Maurice Chevalier's) has not been lessened by twenty years in England, or marriage to years in England, or diarriage to an Englishman. And her fresh blonde prettiness belies an eighteen-year-old son. Under this beguiling combination strong

men (and stronger women) melt. Buyers can be a dead hand on fashion. Restricted by budgets, bound by lines of demarcation (skirt buyers don't buy blouses, coat buyers buy only roats, etc.). frightened by the spectre of markdowns, they become t.mid. An understanding and courageous buyer is a rare bird. And Mrs Phillips is one.

When her son was four, she decided she wanted to work and it was clearly her talent for melting that got her her first job. She had answered an advertisement for what she calls "quite menial work" at Frank Usher.

Mr Bruh, the Managing Director, looked at Mrs Phillips and said firmly, "You don't want to sweep floors." to which Mrs Phillips smiled and replied, "No, but I wanted to meet you." Mr Bruh, patently melting, gave a letter to Mr Midgeley, then Managing Director of Derry & Toms, where Frank Usher was opening a shop.

opening a shop. Mr Midgeley must have melted too, for despite misgivings about her willingness to be a nine-tofiver, he gave her a starting job in the Frank Usher shop at £8.50 a week.

Mrs Phillips does not rely on and melting. Behind her charm lies ambition and discipline, and she id ar soon dispersed misgivings. After two years and several promotions, she was translated to Harrods, also of the House of Fraser Group, where she became a buyer of cocktail and evening clothes.

" It was a minute department," she says, "but within six months 1 had increased the turnover by £20,000. I thought then that I



LUCIENNE PHILLIPS

would stay on at Harrods, working my way up through the hierarchy to the top like a man."

Events, however, as they have a way of doing, changed this neatly charted course. Martin Moss, who was than making Woolfands into retailing legend, invited her to come there and do for the 31s what he had successfully done for the 21s.

Mrs Phillips started the 31 Shop at Woollands, shortly after, another one at Debenham & Freebody. And in due course, when Harvey Nichols asked her to recreate one for them, she went there. "The 31 Shop was like a child," she says. "I could not leave it." But once the child was on its feel she got fidgety, although it look her two years to resign. She said. "If I were a man, I'd be promoted to the top, but as a woman you forget me."

She is not a woman to forget.

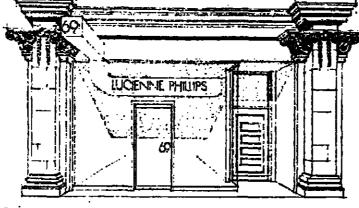
After she left there was a great rallying of friends. Through Egon Lindenberg of Nettie Vogues she met her present backer, John Forro of the Wakeford Croup. Lean Mair from backer, John Forro of the Wakeford Group. Jean Muir, from
whom Mrs Phillips has been buying since Jean started as Jane &
Jane in 1962, is letting ber have
her whole collection. Gina
Fratini, when Mrs Phillips said
she couldn't decide what to call
her shop, encouraged her to give
it her name. And Tom Ellery,
who while she was there gave
Harvey Nichols a new windows.
Gina Fratini, Jean Muir, Foale

Gina Fratini, Jean Muir, Foale & Tuffin, John Bates at Jean Varon and at Capricorn, Bill Gibb, Nettie Vogues, Baccarat, all of whom are very much part of the 31 Shop years, will be at Lucienne Phillips.

At the 31 Shop, Mrs Phillips had the cream of British designers ("It's strange is it not, that I should be doing the shop as an English thing, for after all I am French"). She also had the cream of British customers, Princess Margaret, Princess Alexandra, the Duchess of Kent.

"I am" says Mrs Bhilling "the

"I am," says Mrs Phillips, "the only Frenchwoman with no moans about living in England. I love it."



FACADE of Lucienne Phillips' new shop at 69. Knightsbridge, designed by Robert Woodbridge



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ROSES

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Hair by Corinne at Michaeljohr

عجدا فاالاصل

GINA FRATINI'S NEW SHAPE in black and white checked worsted wool, collared in white lawn, black boved. £38 at Lucienne Phillips, 69 Knightsbridge. London; at Campus. Edinburgh, Glasgow and Oxford. White leather shoes, heeled, toed and laced in black patent from Rayre, Old Bond Street, £18.50

GINA FRATINI'S NEW SHAPE (left) in claret velvet, petticoated in lace-edged organza. Also in black, £44 at Lucienne Phillips, 69 Knightsbridge. London, now;—at Campus, Edinburgh, Glasgow and Oxford from August 20. Matching patent shoes from Rayne, Old Bond Street, £14.50



NEW FACE for Rayne at 57 Brompton Road, designed and sketched

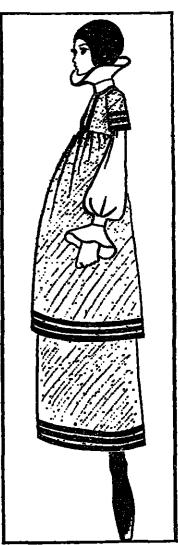
AT 57 BROMPTON ROAD a not so old store will have a new face, although you won't see it until September 6. Thirteen years ago, Edward Rayne invited Oliver ago, Edward Rayne invited Oliver Messel to design his Bond Street shop. Not everybody would have thought of asking a scene designer to cope with a shoe shop but Mr Rayne did, and the result is as enchanting today as it was in 1959. Now, for his Knightsbridge shop, Mr Rayne has gone again to the theatre, to Carl Toms.

This is the first shop for Mr This is the first shop for Mr
Toms, whose present plays are
Vivat, Vivat Regina in the
West End, Caesar and Cleopatra and Reunion in Vienna
at Chichester. Like Mr Messel,
with whom he first worked, Mr
Toms sees a shop as a set.
Against blond colours (honey,
straw and yellow with a chestnut
carpet) Mr Rayne will present a
new Knightsbridge collection
which he considers shoes for feet
—in real leathers, soft as gloves,

which he considers shoes for feet—in real leathers, soft as gloves, with heels up to 2½in.

AT 187 BROMPTON ROAD, Just Jane opened a fortnight ago. This is the third of these successful maternity shops (the others are in Sloane Street and Baker Street) and to celebrate its birth (appropriate word), John Bates was asked to make a maternity was asked to make a maternity collection exclusively for them. He has designed fourteen styles, some of them clever adaptations of his Jean Varon line. We asked lake Paters to chetch one we had John Bates to sketch one we had photographed last April in its not so maternal mood.

JOHN BATES AT JOHN VARON: tunic and skirt in black bordered grey and white tweed over a white rayon blouse, £22 (£16 for the tunic alone), blouse, £6.75. Exclusive to Just Jane.



Drawing by John Bates

Gardening

ROYAL HORTICULTURAL SOCIETY SUMMER FLOWER SHOW and GLADIOLUS COMPETITION New Horticultural Hail Westminster, London, S.W.1.

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BROOCH by Jap at Escalade

With Paris: Jewellery in Paris

With Paris: Jewellery in Paris took a back seat. The real fun is at Jap's where we found this painted brooch, the flower pink petalled, its black centre bordered in red, the green bee striped in yellow and black, its pale blue wings glitter spangled. Here at Escalade, £3.

With Science: The bedtime story, once a fixture in every family, has disappeared, pushed from the cotside by the lure of television. Six months ago in America, writer, musician and educator, Juliette de Marcellus, decided to bridge this gap. She wrote and created some cassettes which tell the stories pre-telly children grew up with. She intended these for her nieces and nephews, but her friends began to ask for them, and suddenly these story-telling cassettes grew into Pill Business. these story-telling cassettes grew into Big Business. Called Children's Heritage, they will be marketed here by Selecta (a division of Decca) in September. The attractively packaged cassettes which run twenty minutes a side will cost £1.75. Cassettes were chosen rather than records were chosen, rather than records (another mother substitute) be-

cause children find cassetteplayers easier to handle than gramophones, and being batteryrun, they are portable. Immedi-ately available will be the Arthurian Legends, stories from

actey available will be the Arthurian Legends, stories from the New Testament, the story of Joan of Arc, Roland and Oliver, classic fairy tales, Cinderella, Rapunzel (naturally all rewritten and condensed). Later the series will include stories from Hans Christian Andersen and Greek mythology. With Backward Looks: Saint Laurent for whom "Backward, turn backward, O time, in your Flight" might have been written has resurrected old-fashioned stocking seams. Charnos, ever alert, has come up with "Line Ups," tights with real seams. It was bad enough straightening stocking seams. Now we can straighten them from the waist down. Line Ups, 95p a pair.

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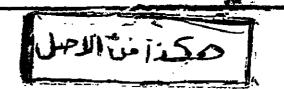
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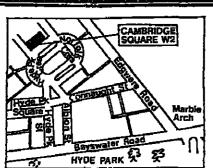
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greasy dish made without-flesh (6) 1 Figures of mules ran all over the place (8) 3 It's certainly a strong

5 Crown of the foreign girl upset outside (6) 9 Fish as the principal

course? (4, 4) 10 Inventor has no pretentious air making a comeback (6)

12 Flog the French and obtain a feline sound of pleasure in return (6) 13 Last kind of blemish a

resolute person wants! (8) 15 Farmer and, apparently, company promoter? (5-7) 18 Trophy given to the directors having nothing

affection (8, 4) 23 Animal of the Nepal variety (8) 24 Gentle pure person gets a

girl (6)
26 Supreme aim when follow-

to foreign waters before the plotters (8) 17 Part of the book that no

healthy colour recurring 20 It's bitter being in grave every fifth day (6) disorder (7) 29 Just the woman to desert 21 Revise certain categories a furniture man (2)

point about uncertainty

Who take their manners

from the Ape, Their habits from the Bear, — the loud unseemly

introduction by a poli-

" If this fail, The pillared

And earth's base built

on ----" (Milton) (7)

14 Arranging music for a recording? (7)

16 With little science he gets

30-second

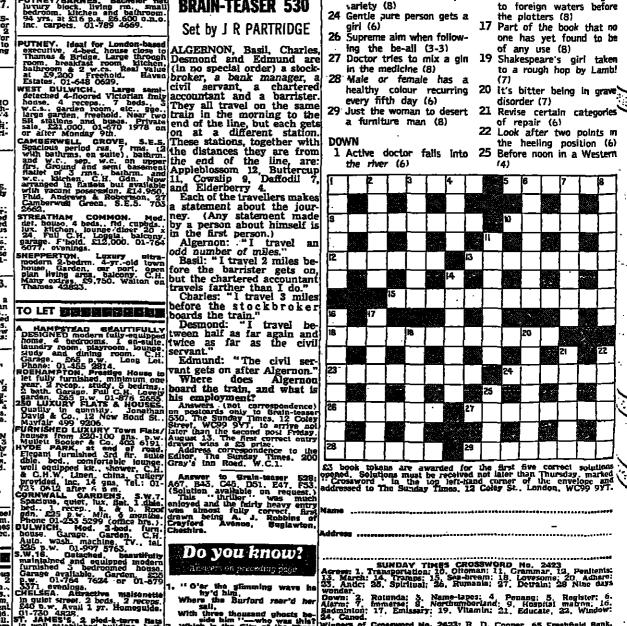
4 Luxuriant drunkard (4)

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groups (8) 8 Threatening

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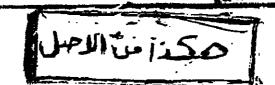
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ITV REGION BY REGION

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Kenneth Kendall; weather Foord.

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THURSDAY

John Woodby

FRIDAY

Man's Week: seven days Vincent Kane, Welsh

9.45

11.50

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TONIGHT'S SPECIAL relier

UGUST

8-14

Fire

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television

Compiled

by

Elkan Allan

The busy air of

TREMENDOUSLY WORTHY

TUESDAY

1.45

se the Lord, selection from gs of Praise programmes, bara Mullen.

1.50-6.30

4.30 Cricket: Leicester v Lanc (4.00 Profile of J. B. Statham)

7.25

BBC-2

6.15 Got the Me blilden Bible bishop Robe Christopher L

4.30

Jamile with Sanuel Pepys

7.00 7.25

MONDAY 02

documenturies, both set in Africa; both, coincidentally, concerned with flying. To fault them would appear to be niggling at the subjects, which are beyond reproach. To mention that they are duller than they need have been seems to suggest that one is asking for soberly-interesting subjects to be jazzed up. Well, perhaps one is, Perhaps we should admit that, with the stiff competition (an excellent Arnichair Theatre and Oscar-winning Movie—see Best Films—against the BBC Tuesday's Documentary; bed against the ITV documentary; bed against the ITV documentary are re ted greportage.

Michael Wood, a successful orthopaedic surgeon in East Africa, had a good income and a farm in the foothills of Mount Killmandaro when he decided that he had to do something about helping the people of rural Kenya, Uganda and Tanganyika, most of whom nover see a doctor. They die in their millions at half their natural span and only five out of fifty children born before the regular droughts in Masai country, for instance, live to see their first birthday.

The second Armchair Theatre is delight. The Bargain Hunters 9.00 ITV) by Bill Macliwraith is bout "a little Welsh yobbo"—as he horrid couple he strains to get he strains to get a social terms with call him and who talks "like a retarded Dylan thomas," as his councly housekeeper clls him. He runs an antique shop

bly cast with Freddig Jones, ony Hopkins, Ann Bell, Roland F

tt Welshman is Huw ging director of BBC in a scries, Speaking 10 BBC-Wales). Its his father, Sir Wynn Lloyd George, tele problems of bilingua

So he learnt to fly and, in the last ten years has flown half a million miles through dangerous air in single-engined planes, landing long enough to perform 10,000 operations. Now he has four planes, pilots and doctors and has linked far-flung hospitals with radio so that they can call for help when needed. Flying Doctor (9.20 BBC1), not to be confused with the Australian tictional series of the same name, is a well-made tribute to a real benefactor.

A few hundred miles north, is the lake of Shala, in the Rift Valley, nearly always hidden in a heat haze and never visited by humans until ornithologist Leslie Brown and zoologist Emil Urban discovered that this isolation had made it the only breeding ground for peldans in Ethiopia. They took Prince Philip and Angila's programme director Aubrey Buxton there, and Pellean Flyway (10.35 TFV) is the result. What makes the subject so interesting is that there are hardly any fish in Lake Shala, so thousands of them have to fly ten miles over a mountain every day to a bettor-stocked lake for their food. This makes for marvellous pictures, and the peculiar bird, so ungainly at rest.

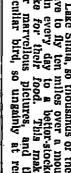
s's the start of Tields clies Championship Cl; and in extend Cl; and in extend from Helsinki, white the wet ould be reward of Paul Nihill's was a Gold Medal or

For full forecasts and details of BBC television and radio days and times, see page 13.

For children, Granada start a new series of Lift Off (4.50 ITV), the Ollic Beak pop show; and for those grown-ups allowed to stay up late, their Out Front (11.15 ITV-Lancs) features a way-out group, If.

SATURDAY







ANNIVERSARIES have a fatal charm for the BBC, and next Sunday's duocentenary of Sir Waller Scott's birth has brought forth the expected crop of celebrations including a radio biography (Thursday, 8.00 Radio 4) and a talk about his historical novels (next Sunday, 8.55 Radio 3). For television Magnus on, walking round to the other side of the camera, has enlisted the loip of various Scottish actors and the Edinburgh Sir Walter Scott Club in costume in an attempt to dramatise the last years at Abbatsford. Sir Walter Scott (9.50 BBC2) starts with the author's emergence from anonymity in 1827, jumps back a year to the bankrupitry of his bookseiling and publishing businesses and concentrates on the guixorte and (literally) killing task he set himself to pay off all the £114,000 debts by his own labours.

Unfortunately, it is very difficult to work up any involvement with an animated waxwork which is how he emerges in this lifeless account; and you have to know a great deal about Scott already to follow quite what is going on. However, those who have actually read

Scottland

Celebration in

waverley Novels on their shelves (surely contenders for the complete answer to the question Alan Brion started his column with last Sunday: What are the world's ten most unread books?) will welcome this ambitious effort, unmarred by narrator's explanation. Robert Urquhart, if wavery, in accent, looks exactly like contemporary portraits. There's the first of two programmes about the Popular—well, quite popular—song Contest at Knokke, Belgium (9.00 BBC2), including the BBC's prizewinning entry for the best live TV show—with Lance Le Gault. The Review Item showing how they faked the action sequences in John Frankenheimer's The Horsemen is repeated on Film Night (10.35 BBC2), plus some old cilps of finn horsing from Philip Jenkinson. Aquarius (11.15 some ITV) greets the football season with its up-sending of the game by John Cleese and Eric Idle. Whether or not Ingrid Bergman Asserved the Bost Actross Oscar as Victorian wife boing driven mad in 1944 (preferred over Barbara Stangert Double Indemnity), it's a powerful piece. Charles Boyer is inster husband, Dame May Whitty, Angola Lanshury, Joseph Cotten support strongly. Decor won Award, too, but not George Cukor's direction or Jensen Square here, to avoid confinent on Square here, to avoid confinent on Square British effort.

The Face (Thursday 10,10-11.45 BBC2). Magic v rationalism, faith v scopicism, liusion v reality dramatised by ingman lorgman story of inesmerist and troupe fosted by scientist 100 years ago. Hailed in 1958 as masterwork it contains some fantalic sequences, particularly the hortistic sequences, particularly the hortistic breath-stopper in the attle towards the ond. Bergman's own troupe of Max von Sydow, ingrid Thuish, Gunnar Bjornstrand, Bibl Andersson couldn't be bettered.

Winchester 73 (Saturday @ 0.45.8.15 BBC1). A most superior Western with James Stewart trailing Dan Duryen to settle grudge. This 1950 version by Anthony Mann hud Shellay Winters, Tony Curtis, Rock Hudson in cast. Not to be confused with poor '67 remake. The Stranger (Saturday • 11.40 pm-1.11 am). "Much more greaceful, in cell-gent, and enjoyable than most other movies," wrote James Ageo in 1946, defending Orson Welles against the knockers of first film he had directed

t the Nutional Bogarde (11.05) Bogarde (11.05) that the only to be like was hat the false him to wear ut on and six Accident this id less good

The Killing (Angla • tonight 7.539.85). Tough, tight, tantalising thriller
9.85). Tough, tight, tantalising thriller
about racetrack robbery that made
27-year-old Stanley Kubrick's reputation in 1965. Elisha Cook jr., from The
Maltese Folcon, and Sterling Hayden
are convincing crooks. The Adventures of Sherlock Holmes (Midlands Tuesday 7.00-9.00). Busil Rathbone, Nigel Bruce in best-ever deer-stalker, about crown fewels theft, Alfred L Werker directed, 1939. A Kiss Before Dying (HTV tonight 7.550.35). Hobert Wagner, Mary Aster, Joanne Woodward in exciting will-he-get-caught directed by Gerd Oswald, 1956.

(all of) and starred in after Citizal Kane. He played escaped war criminal disguised as professor, tracked downly Edward G. Robinson (in paintended for Agues Moorhead, wou you believe?). Loretta Young unsuspecting wife.



BEST FILMS

Now Faces (today 3.00-4.35 BBC1).
Little more than film of Broadway revue, but has great charin, some wil, pretty music. This was start of Earthn Kilt's slinky act, aptly summed up in song Monotonous. But Robert Clary compensates. Harry Horner directed compensates. Harry Horner directed compensates on to Leonard Sillman's stage, 1954. Network













A footnote to last week's notes about the Americans not buying some English programmes because their TV executives believe that their audiences can't understand our working-class accents: it turns out that Granada have been trying to give away Coronation Street (7.30 ITV) to any US station that wanted it for a free trial of six months. But there have been no takens although the offer was first made two years ago. They must be potly not to try—it would be compulsive stuff in any language. Certainly the Swedish sub-titles, they have just bought it to show in English with Swedish sub-titles, atarting at Episode 923, when the Street went on its ill-fated coach trip. In Episode 1103, the engagement party is on for Emily and Ernest—at last.

US won't take WEDNESDAY